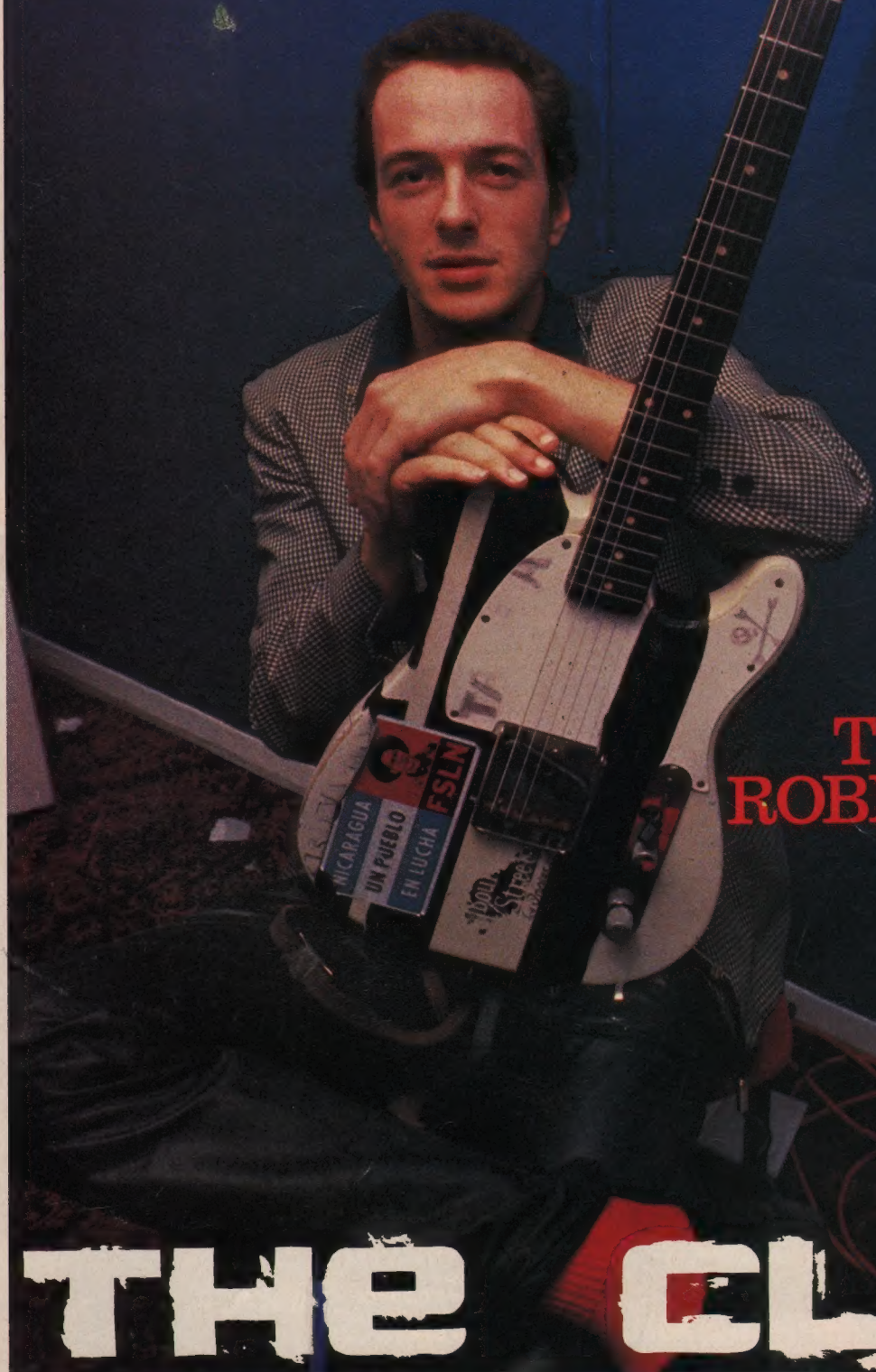


Smash

# HITS

35p USA \$1.75 December 25-January 7 1981



## THE BEATLES ROBERT PALMER

15 FAVOURITE LYRICS  
INCLUDING  
GARY NUMAN  
THE POLICE  
MADNESS  
THE JAM

SIOUXSIE  
BOOMTOWN RATS  
IN COLOUR

# THE CLASH





Knock knock. Ah, good morning to you. I wonder if I might take a minute of your valuable time? I was just in this area conducting a survey and the people at No. 24 suggested you might be interested in looking at this special, extra full colour, New Year edition of Smash Hits. Not only do all the songs appear by readers' requests — do you have any kiddies? — but it also features informative and educational items concerning The Clash, The Beatles and Robert Palmer (brought into your home by the miracle of colour printing). Also included are details of how to obtain our lavishly illustrated calendar poster — a special limited edition that will surely be the envy of all your neighbours. All this and a chance to vote for your particular favourites in the annual readers' poll. (Remember — it's your vote that counts.) Not to mention a thousand and one other practical uses in the home and garden — this really is a once in a lifetime offer. How many copies shall I put you down for? Oh, what a nice, er, *big doggy*. Do you think you could persuade him to let me have my copy back? My hand too if possible . . .

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Special thanks this issue to Michelle Mortimer (design), Mark Ellen (editorial) and The Bowie Bureau for their help with "Diamond Dogs".

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FRONT COVER PIC: ADRIAN BOOT

# LAND OF HOPE AND GLORY

By MADNESS ON STIFF RECORDS

Attention! Bridges! Sharkey! Nutley! Jackson! Thompson!

Well, as you can see  
We've got a new recruit  
To this land of hope and glory  
Hands behind backs  
And legs apart  
And tell us all your unfortunate story  
Who me, Sir?  
Yes you, Sir!

I was an innocent man  
'Til someone grassed me of a plan  
Of earning some big money  
If I hadn't mouthed it about  
I am sure without doubt  
I'd have missed  
This land of hope and glory

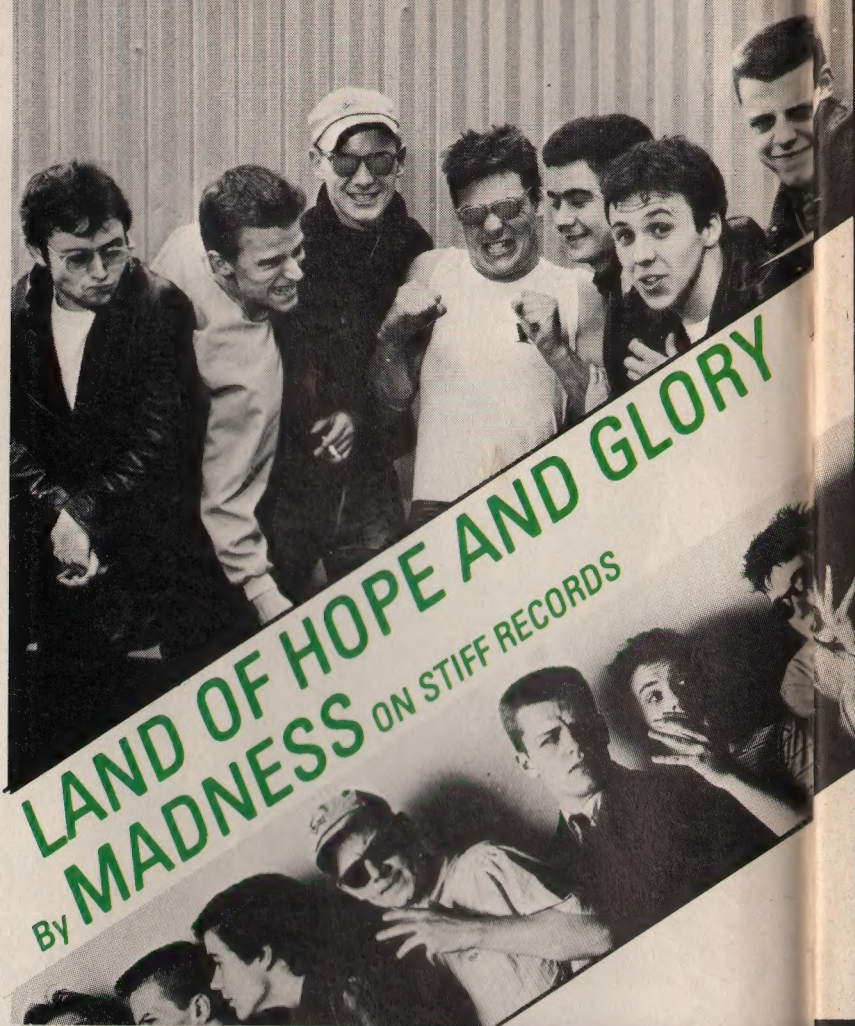
Well, you poor, poor sod  
Here you're up sharp at six thirty  
A cold shower, down to breakfast  
Can't have you looking dirty  
I suggest you'll eat what's given you  
Even if it doesn't agree with you  
'Cos it's all you'll be getting  
Up until twelve thirty  
In between this time you stay up in your room  
And you can dream about how life could have been

Two years of my teenage life  
Given to this stand-to-attention life  
Of land of hope and glory  
I'm getting so bored  
That time drags by  
I think I'll do something dirty  
I'll pick at the floor for juicy butts  
And I make myself a smoke  
Of bog roll and envelope sticky  
All this helps to pass my time



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And I make myself a smoke  
Of bog roll and envelope sticky  
All this helps to pass my time



PIC: JILL FURMANOVSKY

As the evening drags on  
You can watch a little telly  
Hot Gossip, Pans People  
With their little bit of belly  
A hot drink served cold with a hint of yesterday's  
Don't complain, learn the game  
And I'll get through another day

I watch the second hand on the clock  
At long last it's nine thirty  
Off to bed, straight to sleep  
As I leave this land of hope and glory  
But only for a few seconds  
Am I in ecstasy before the bell rings  
To let me know sharp at six thirty

Words and music by L. Thompson  
Reproduced by permission Nutty Sounds/Warner Bros Music Ltd.

Requested by Gordon Taylor, Mitcham, Surrey.





# WHO WANTS TO BE A MILLIONAIRE?

Joe Strummer don't. Neither do The Clash. They just wanna make triple albums.  
Paul Slattery snaps. David Hepworth raps (ouch!)

**N**ME PHOTOGRAPHER Pennie Smith hit the nail on the head. After spending time on the road with The Clash for her book "The Clash: Before And After", she compared the experience to "a commando raid by The Bash Street Kids".

It was a tongue in cheek comment, but one that throws as much light on Clash Appeal and Clash Dilemma as any of yer in-depth profiles. Inconsistent, self contradictory and occasionally self pitying, The Clash have made an art form of biting off more than can be

chewed.

1980 HAS BEEN a fairly typical Clash year. Two steps forward, one step back most of the way.

Last year's "London Calling" and the touring that backed it up established them as a commercial force in America; something that only two years ago was next to unthinkable. By taking "Train In Vain" from the album — "the only track that doesn't sound like The Clash" as one American DJ pointed out — CBS even put them on the singles chart.

Back in Blighty things rapidly degenerated into the farcical via a prolonged face-off with the record company over the release of "Bankrobber", the sort of unnecessary squabble that a band of their stature should have put behind them long ago. The release of their fourth album — a vast sprawl of a three record set called "Sandinista!" — was marked by their fourth change of management in four years. Business as usual.

"We're not very organised," grins a weary but amused Joe Strummer. "We're not like The Jam who've got a very tight ship, with Dad running things and everything planned out. I find it pretty inhuman the way these groups have got it all so wonderfully sewn up and just jump into the number one spot whenever they feel like it.

"I'm glad we're the way we are. It's more exciting. We go through great depressions and then we get very exhilarated."

The black clouds were gathering fairly heavily for The Clash this summer. Stories of a possible break up were legion. Mick Jones was off in The States with his girlfriend Ellen Foley, Paul Simonon was dabbling in movies and Joe Strummer was said to be muttering darkly about having reached the end of the line and devoting himself to building a studio.

The tattered sails of the good ship Clash have obviously been mended, but what exactly happened?

"We just had a punch up really," says Joe with admirable forthrightness. "A simple common or garden punch up. Due to touring in Europe. It's a strain and we tend to take it out on each other. But in the morning who cares? We just pull ourselves back together again."

Older now and a little wiser, Joe is a good deal more determined to keep the band functioning.

"It's so easy to have a fit and just smash the whole thing up," he says with the air of a man who entertained such thoughts frequently. "But what are you gonna follow that with? I look at my friends who've destroyed their groups and they're not

really coming up with anything that powerful. So that's a warning to us. A warning that we heed."

THE LAST couple of years have seen what started out as A Lark turn into A Career. Although Strummer still maintains his rather confused rebel stance — as well as his original biker jacket — each new horizon that has opened up to him has had its effect on his thinking and his music.

"Sandinista!" abounds with references to faraway places with strange sounding names while the music covers nearly every base, from rockabilly to jazz, from country to reggae via gospel. This diversity has brought a lot of criticism from the punk puritans. (You know the kind — more than two chords is heresy.)

"We're gonna record just exactly what we want to record," Joe declares, "and nothing else. We never pay any attention until afterwards when the record is out and you're in Hamburg and there's some mob of punks shouting 'Sell out!' Then you start thinking 'I'm glad we put this record out before we met this bunch because we're right and they're wrong.' I know they are."

"The New Wave Of Heavy Metal has just recently reached the end of its blind alley just because it deals in recreating the blueprint of ten years ago. I don't think that kind of thing can last. I think eventually people making the best and newest and most original music will be remembered."

Although Joe still sees punk as "viable", The Clash are determined to get out of the way of bands who are playing it.

"They've a right to play it because they can't play anything else. And I think that's a strength. But in five years time those bands won't be playing punk rock because they'll have learnt another lick. And why go home and play that in your bedroom and pretend that you don't know it?"

THAT'S A valid argument, but the problem with "Sandinista!" —

Continued over page ...



PIC: PAUL SLATTERY

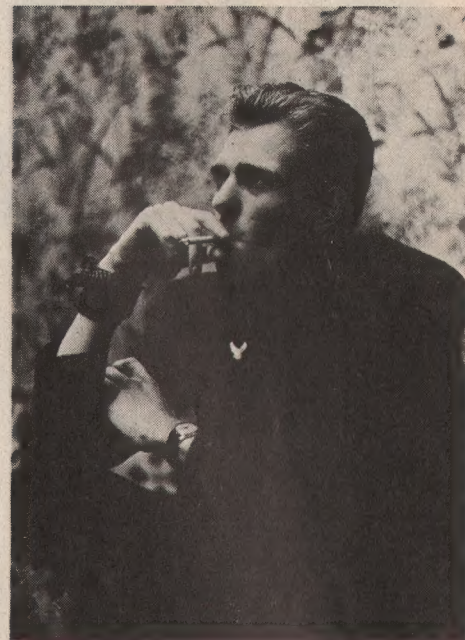
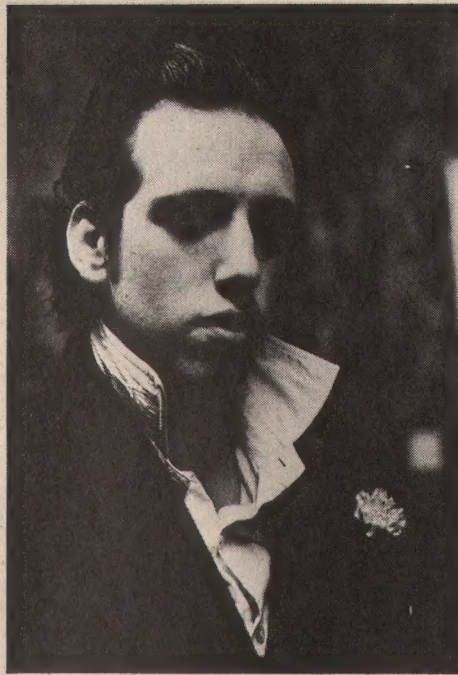
"It's so easy to have a fit and just smash the whole thing up. But what are you gonna follow that with?"

PIC: PAUL SLATTERY









from previous page

one that it shares with most Clash records only more so — is that the ideas outstrip the execution.

It's a tribute to their love of music but a giant sized example of their unwillingness to make records with the precision and attention to detail that makes music really live. Some of the vocals are frankly dreadful. Not just off the cuff or casual but downright awful.

Then there's the title — the name of the revolutionary group who recently toppled a long established dictatorship in Nicaragua, but a rather ill considered choice for a band who have repeatedly been accused of borrowing radical clothes to suit their image.

"I just look at it as a space on a piece of cardboard that will be all over the world," is Joe's defence. "I'm proud of the fact that our records are heard all over the world. We could have put some 'groovy' phrase on there, like 'Hedgehogs Are Cool' or something equally meaningless. But I wanted to put something that means something, and perhaps people will investigate what it is."

It's also, Joe reckons, "a very powerful word."

As for the album's marathon length, that was just for the hell of it, according to Strummer.

"It just grew. We went into Electric Ladyland after the American tour in February and we just made some music and it just kept going on and on. Six

months later we got into the studio over here and we cut some more stuff. We added it all up and we realised we weren't going to get it on our usual two and so we thought, let's go for three.

"We've had to take a cut in order to get the company to agree. A certain number of LPs have to be sold before we see any money from it."

The American market — where many of those LPs might be sold — did not fall to the band after their touring campaign.

"We never really put a lot of worry into that," Joe offers. "As for actually 'cracking it', we thought it was a ridiculous idea to start with."

"When we first went there, the opposition to it was pretty intense, from all the radio stations and all that. But we managed to sell a few copies of 'London Calling' since then. It's a good thing too because we don't sell that many records here."

THE CLASH are not rich. Every tour ends up in the accountant's office and Joe admits that he has to be bullied into going along because he can't stand the depression of listening to him.

"It's really our fault," he concedes. "We were very naive when we started. We didn't realise what an advance was. We thought it was a free gift, which it isn't. We're trying to patch things together and we're getting better at it all the time. Our finances are in a lot better condition now than

they were a year ago."

But The Clash still don't sell all that many records. Apart from the fact that their 45s are too disorderly to have mass appeal, The Clash have consistently refused to appear on Top Of The Pops — the single most important piece of exposure in the game.

Back in 1977 Joe declared that the whole farce should be done away with. It was, he recalls, "a five minute decision" after an abortive attempt to mime on a German TV show.

Joe will admit, however, to being a regular TOTP viewer.

"I wouldn't miss it if I can help it. But I'd like to see a TV show that had some excitement to it, in that people are actually putting themselves on the line."

Don't The Clash owe it to their fans to make themselves visible, even if it is through a programme that dilutes the power of the music?

"I don't think it's unfair," Joe considers. "I think people are going to get more out of us if they make an effort to get out of their bedrooms and get a ticket to see the show for real."

But even if that were possible now, those tickets are going to get considerably scarcer in the future. Disinclined to take on any more massive tours, The Clash plan to put on fewer but more ambitious shows — but in carefully selected venues, possibly well off the beaten track. Another example of The Clash's

left hand not being entirely sure about the intentions of the right.

There's no doubt, however, that Joe's heart is still in the right place.

"In the past money has been kept to be sat on. A ranch or a lovely house with a big wall. I don't think that any of us want to get into that at all."

"When we do get a billion pounds, I hope that we'd use it to create a million opportunities. That's what I want to achieve — a useful function of money. They say that money is energy and it must be passed around."

THE CLASH have always aimed way beyond their reach. It's this ambition that causes some people to write them off as hopeless charlatans while others believe in them near-religiously. It's their willingness to risk getting egg on their faces that will probably keep them from joining The Police and Gary Numan in the mega-league.

It could also be that The Clash want to continue making their music at a sane level.

"I like that aspect," Joe agrees. "It's slightly foolish at times but it's better than limiting yourself. To know your limitations is a hell of a thing. It's the mark of a man. But you've got to keep pushing in order to find those limitations."

I'm convinced that when Joe Strummer does actually come up against his limitations, he'll refuse to acknowledge them. Personally, I like him.



# THAT'S TOO BAD

BY TUBEWAY ARMY  
ON BEGGARS BANQUET  
RECORDS



Looked up and the camera eye is searching my room  
The TV screen is calling me but for what or whom?  
Please Mister, do be careful — I'm so fragile  
Maybe they'll let me down to Speedy's place for a while

*Chorus*

Oh, oh well, that's too bad  
Oh, oh well, that's too bad  
Oh, oh well, that's too bad  
Oh, oh well, that's too bad

Talk a lot, a sign of fear, I thought you should know  
I can see pictures of me — well, they're so-so  
I'll come on to the leader like I'm some hero  
He'll laugh and raise his dying eyes and then tell me to go

*Repeat chorus*

1920 flashbacks for an hour or more  
Of crazy actors hiding in the doorways top floor  
Machines scream in anger from a thousand dead ends  
I turn my face, I crawl away, I look for a friend

*Repeat chorus to fade*

Words and music by Valerian  
Reproduced by permission Beggars Banquet/Andrew Heath  
Music Ltd.

Requested by Leigh Griffiths, Swansea.





# SMASH HITS 1980 QUIZ

**ALRIGHT WISEGUYS!!** So you reckon you're clever, eh? Well here's a little memory teaser to separate the avid, dedicated, eagle eyed *Smash Hits* consumer from the one who merely skims across the pages and only looks at the snaps. Everybody ready? Okay, settle down now, no cheating, no conferring. You have fifteen — yes, fifteen — generous minutes to zip through the cinches, trip through the pencil chewers, and end up crawling through the real stinkers. Jump to it . . . !

## CINCHES

1. Which band was managed by Bruce Foxton of The Jam?
2. How did UB40 get their name?
3. Name the character portrayed by Hazel O'Connor in "Breaking Glass".
4. The Police six pack of singles included one track recorded specially for a TV show. The track was "The Bed's Too Big Without You". Name the TV show.
5. Which American female singer covered a song from The Pretenders' first album?
6. Which ten year old film theme song went to number one?
7. Which band were at number one at the beginning of the year and didn't bother to issue a follow up single?
8. Which band did The Buggles join?
9. Who wrote the theme tune for the movie "Xanadu"?
10. Who took over as lead singer of AC/DC following the death of Bon Scott? Which band had he previously recorded with?
11. Which revamped African folk song made the chart?
12. Which band donated the proceeds from one of their hit

singles to the Anti-Nuclear Campaign?

## PENCIL CHEWERS

13. Rockpile covered a Squeeze composition. Name it.
14. What name did The Ruts take on following the death of Malcolm Owen?
15. Which guitarist and singer went to prison and wrote a book about his experiences?
16. Which band produced an album with a sleeve printed entirely in French?
17. Who charted with a song called "Escape (The Pina Colada Song)"?
18. Toyah Willcox has appeared in three cinema films. The first was "Jubilee", the second "Quadrophenia". Name the third.
19. Which guitarist joined Ian Dury And The Blockheads this year?
20. Which member of Madness married a Mod-ette?
21. Bowwowwow were formed from the remains of which punk band?
22. Who joined Squeeze on stage at Jools Holland's farewell gig?

23. Robert Palmer used to be in a band with a) Sheena Easton; b) Barbara Dickson; c) Elkie Brooks.
24. Mick Talbot left The Merton Parkas and joined a very successful band who promptly split up. Name the band.

## STINKERS

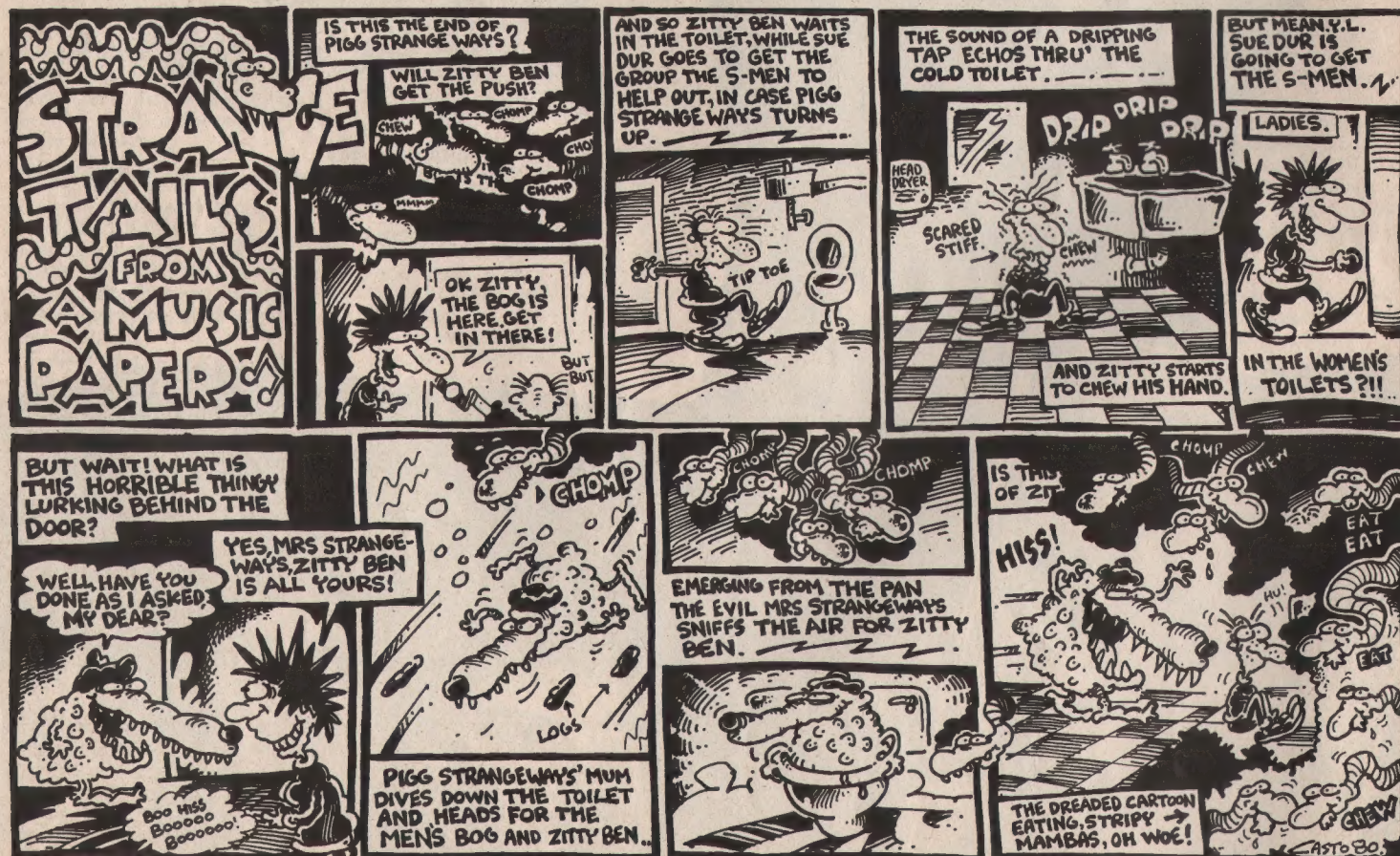
25. Which US artist and member of a famous singing family released five singles from one album, all of them hits?
26. Where did The Teardrop Explodes find their name?
27. The leading actor in the movie "Babylon" plays with which reggae band?
28. Name the songs from which the following lines are taken:  
a) "Conditions normal and you're coming home . . ."  
b) "Mission is a gambler/The wager, the one card to play . . ."  
c) "Does everything stop when the old tape fails?"
29. Blondie have had five number one singles: "Heart Of Glass", "Sunday Girl", "The Tide Is High", "Atomic" and . . . ?
30. What do the following bands have in common? Spandau Ballet, UB40 and The Undertones.

## ANSWERS

1. The Vapors; 2. From the drole queue signing-on form of the same name; 3. Kate; 4. The Kenny Everett Video Show; 5. Grace Jones; 6. "M.A.S.H."; 7. Pink Floyd; 8. Yes; 9. ELO; 10. Brian Johnson, formerly of Geordie; 11. "Tom Hark"; 12. The Beat (God Bless 'em); 13. "Wrong Way"; 14. Ruts D.C.; 15. Hugh Cornwell; 16. Public Image Ltd.; 17. Rupert Holmes; 18. "The Tempest"; 19. Wilko Johnson; 20. Adam; 22. Elvis Costello; 23. Elkie Brooks; 24. Dexy's Midnight Runners; 25. Michael Jackson; 26. From a Marvel Comics strip cartoon; 27. Brinsley Forde plays with Aswad; 28. Enola Gay; 29. "Call Me"; 30. They all feature a brace of brothers — the Kemps, Campbells and O'Neills respectively. Sneaky, huh?

Contestants who managed twenty or more correct answers before the ringing in of The New Year are entitled to snip out the badge below and pin it to their clothing. Anyone who's still struggling with the easy questions should snip it out and pin it to their skin.

I SURVIVED  
THE SMASH HITS  
INQUISITION





# *The* POLICE

LANDLORD  
BY THE POLICE ON A&M RECORDS

I don't want to rent your house from you  
I don't know how you can expect me to  
I ain't moving 'cos I know my rights  
Too many homeless on the streets at night

You own a street and a block of flats  
You earn your living like the other rats  
You've no morality, what do you care?  
You deal in poverty, you buy despair

#### Chorus

I ain't moving till the bailiff comes  
I've got no weapons, gonna get me some  
I ain't moving till the bailiff comes  
I've got no weapons, gonna get me some

You go and call yourself a business man  
You're just a parasite on Phylosan  
You're just a middle class, middle age shit  
You sold your granny for a threepenny bit

*Repeat verse 2*

*Repeat chorus twice*

You go and call yourself a business man  
You're just a parasite on Phylosan  
You're just a middle class, middle age shit  
You sold your granny for a threepenny bit

*Repeat verse 2*

*Repeat chorus to fade*

Words and music Stewart Copeland/Sting  
Reproduced by permission Police Songs/Virgin Music  
Publishers

*Requested by Carole Key, Brentwood, Essex.*





# bitz.

## STOP THE WORLD, I WANT TO GELDOF

**STIFF RELEASE** the perfect party record for Christmas with "The Wit And Wisdom Of Ronald Reagan". Speculation is rife in the record business that this album, which retails at £1.99, could turn out to be entirely blank.

## READY STEADY QUO

**STATUS QUO** undertake a short tour of Britain in March 1981, beginning at Cornwall Coliseum in St Austell on the 6th and 7th and continuing as follows: Hammersmith Odeon (13,14), Manchester Apollo (15,16), Glasgow Apollo (18,19) and finally Birmingham National Exhibition Centre (21).

**GENESIS** drummer Phil Collins has signed with Virgin as a solo artist. His debut single, "In The Air Tonight", appears in January and will be followed by an album in due course.

## GOING LIKE A BOMB

**AS PROMISED**, The Beat handed over all the royalties from their last single, "Best Friend", to the Anti-Nuclear Campaign. That's £15,000 donated so far with further international revenue to come.

## SWAN SONG

**ALTHOUGH THEY** were said to be considering various drummers as replacements for the late John Bonham, Led Zeppelin have announced that they can "no longer continue as they were". Whether this means a complete split or a change of policy remains to be seen.

PIC: LFI

## JOHN LENNON (1940-1980)



**HERO:** Clint Eastwood or Pine Top Smith  
**DESERT ISLAND DISC:** "The Fat Man" by Fats Domino  
**FAVOURITE ITEM OF CLOTHING:** Cravat  
**FAVOURITE BREAKFAST FOOD:** Soft Boiled Egg with toast fingers. (Surely this should be soldiers. Ed.)  
**PET HATE:** Red Traffic Lights  
**BIGGEST MISTAKE I EVER MADE:** Going Through A Red One  
**COLOUR OF SOCKS:** Red, White And Blue



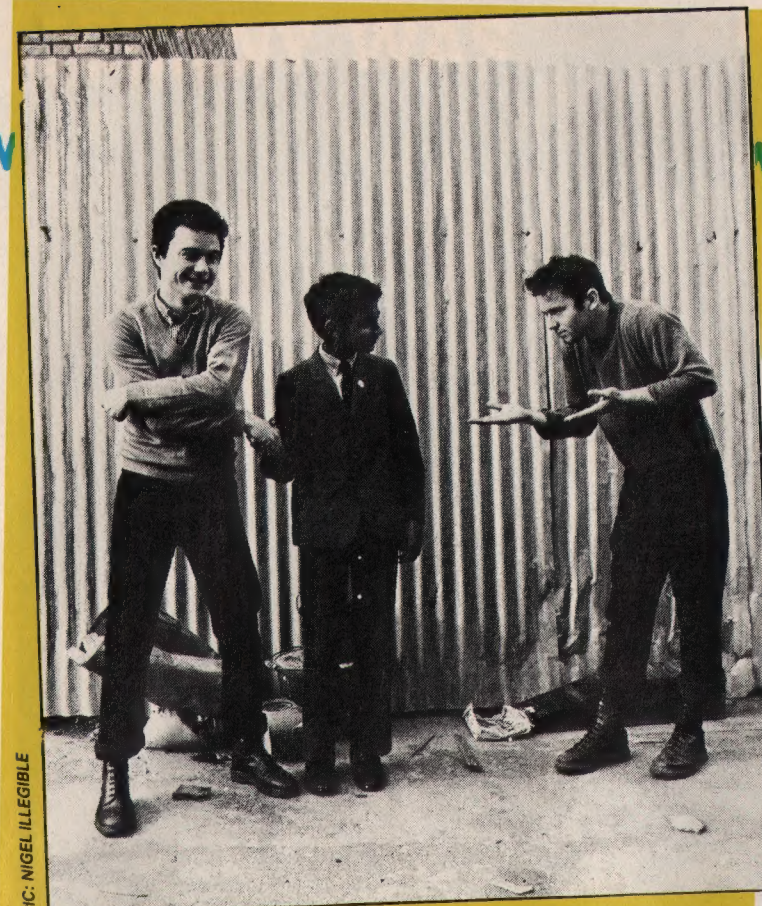
PIC: SIMON FOWLER BBC/LFI

## PERSONAL FILE:



**FULL NAME:** Jona Lewie  
**BORN:** Southampton, 14.3.47  
**EDUCATION:** Tiffin School, Kingston, & Kingston Poly  
**HIGH SPOT OF EDUCATION:** Receiving sociology degree from Queen Mother  
**FIRST CRUSH:** Strawberry! (sic)  
**FIRST RECORD PURCHASED:** "Gambling Man" by Lonnie Donegan  
**FIRST LIVE SHOW ATTENDED:** Rolling Stones on The Joe Loss Show, 1960  
**PREVIOUS JOBS:** Part Time Lecturer & All Night Car Park Attendant  
**PREVIOUS BANDS:** Brett Marvin And The Thunderbolts, Terry Dactyl And The Dinosaurs, The Jive Bombers  
**MARITAL STATUS:** Single  
**PRESENT HOME:** Brixton, London  
**LOWEST POINT OF CAREER:** Playing The Nashville with 7 people in the audience (including bar staff!)  
**PROUDEST ACHIEVEMENT:** Playing The Nashville with 14 people in the audience (including bar staff & road crew).

PIC: NIGEL ILLEGIBLE



## MOINUL SOLUTION

**PERSISTENCE OBVIOUSLY** pays dividends. Moinul Islan, a fourteen year old from Wandsworth in London, was determined to interview Madness for the Spencer Park Comprehensive School magazine. So determined that he refused to be shaken off by "official rebuffs and lame excuses" from Stiff Records, whose press officer he has been hassling since the summer.

As you can see, Moinul eventually got his wish, an interview with Chris Foreman and Lee Thompson. He also got their autographs. Obviously, a budding Lou Grant, this boy.

Incidentally, Madness will be playing at Birmingham's National Exhibition Centre on December 27th. The completed bill now reads: Elvis Costello, Rockpile, Madness, The Selecter, Squeeze and U.B.40.

PIC: JILL FURMANOVSKY

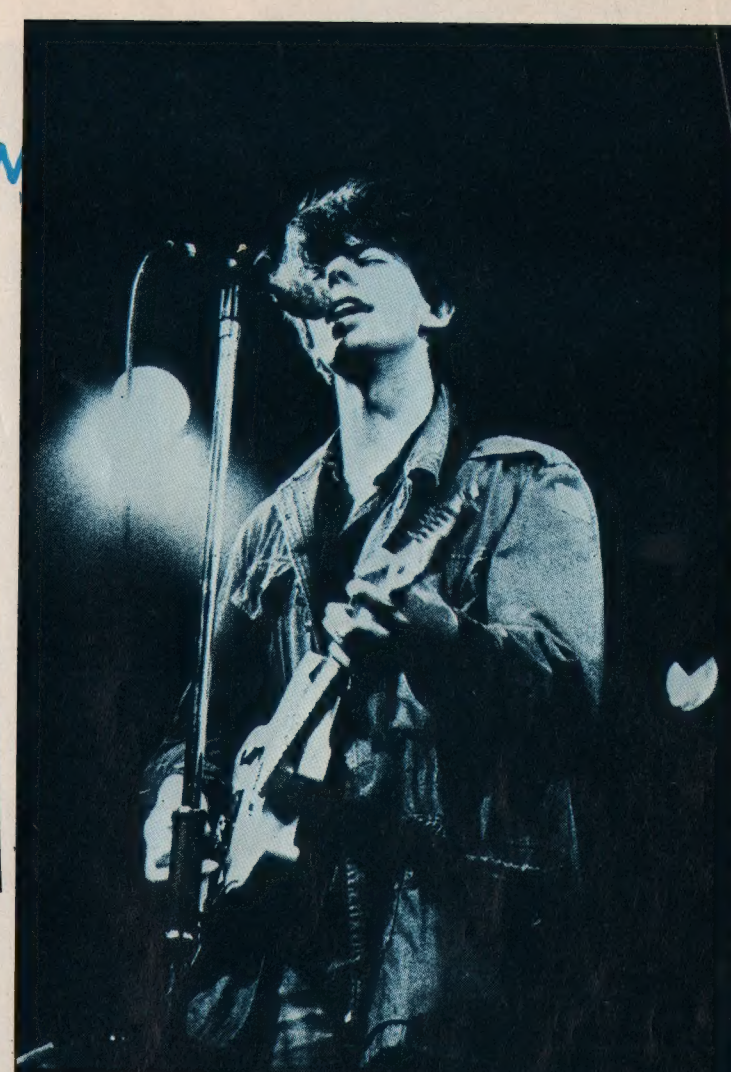
## ALL TIME TOP TEN



1. **DEVO:** Whip It (Virgin). What you're right arm's for.
2. **SPLIT ENZ:** I Got You (A&M). Sentimental choice.
3. **ECHO AND THE BUNNYMEN:** Rescue (Korova). First heard this in the nick.
4. **TEA SET:** Tri X Pan (Modern). Good fun song.

5. **EDDIE COCHRAN:** Something Else (Liberty). The first single I bought.
6. **SISTER SLEDGE:** We Are Family (Atlantic). Great production.
7. **CHIC:** Le Freak (Atlantic). Revolutionary at one time.
8. **FRANK SINATRA:** Young At Heart (Capitol). Nice connotations.
9. **THE HOLLIES:** Stay (Parlophone). My fave teenage song.
10. **LOVE:** My Little Red Book (Elektra). The only other Burt Bacharach cover that works.

**BRUCE SPRINGSTEEN** will be playing Britain in March. Dates so far announced are London Wembley Arena (March 19,20) and Birmingham National Exhibition Centre (27). Tickets — priced £6.30 and £5.30 for Wembley and £5.80 and £5.30 for Birmingham — are now available by post only from GP Productions, PO Box 4TL, London W1 4TL. Postal orders ONLY (no cheques) with a SAE will be accepted. Please mark your desired venue and ticket price on the back of your application and allow six weeks for delivery.



**KOROVA RECORDS** are re-promoting the Echo & The Bunnymen album "Crocodiles" at a special price of not more than £3.99, complete with a free shrink-wrapped single of "Do It Clean" and a hitherto unreleased version of "Read It In Books". Anyone who previously bought the album can, however, obtain the single by sending their name, full address and a 20p stamp to: Bunnymen Single Offer, Korova Records, 17 Berners Street, London W1.



## HOUSEWIFE AND SUPERSTAR

"UNION CITY", the movie debut of Debbie Harry, is set to open in London in March of next year. In the film she plays a quiet, mousish New Jersey housewife who comes out of her shell with a vengeance and gets involved in a murder.

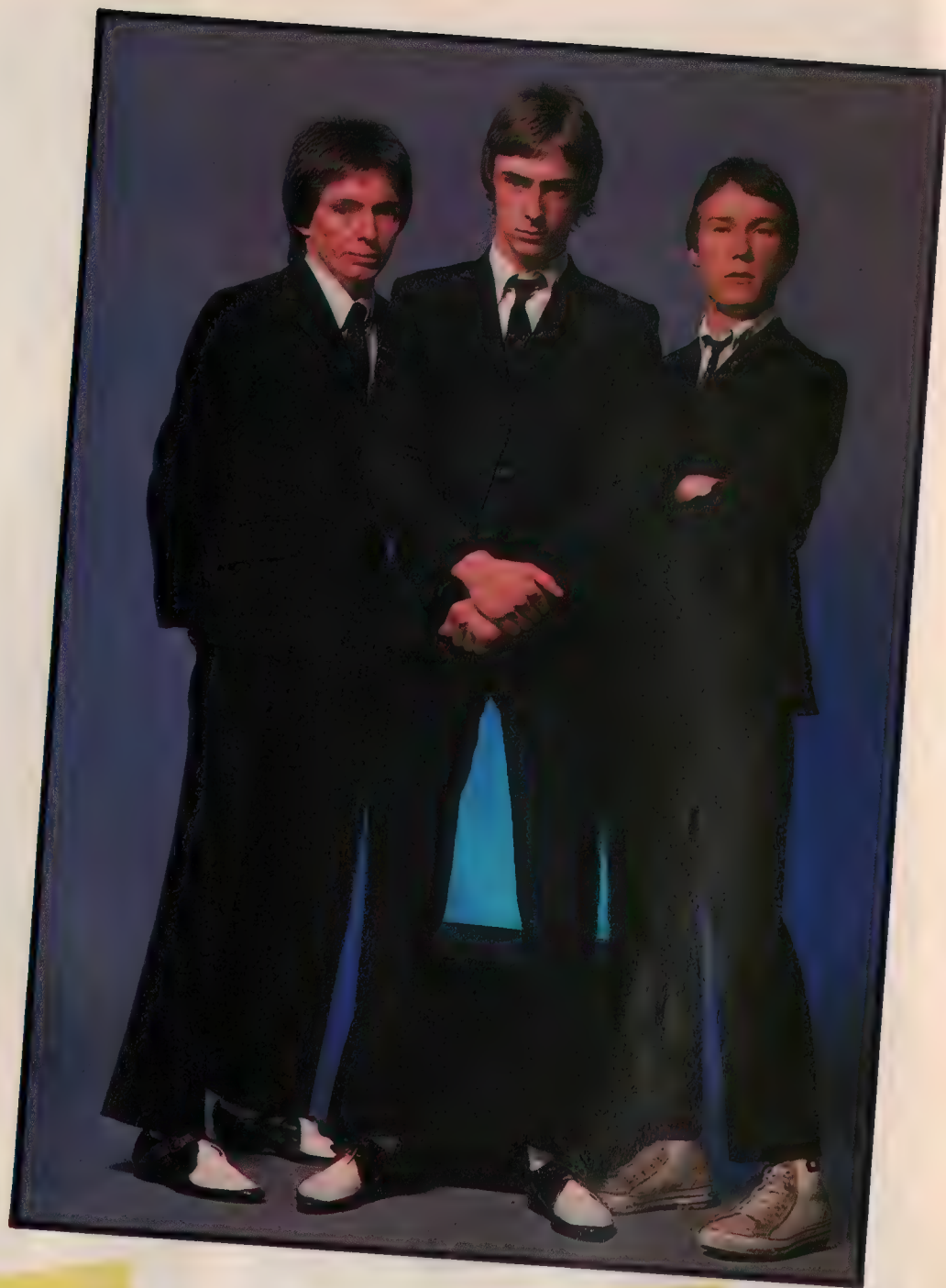
Here we see Debbie before and after emerging from the shell. In the second pic she appears to be about to give co-star Everett McGill a tonsilectomy.



# NEWS OF THE WORLD

By The Jam  
on Polydor Records

# THE JAM



Punk rock, power pop

Read about the things that happen throughout the world  
But don't believe in everything you see or hear  
The neighbours talk day in day out about the goings on  
They tell us what they want  
They don't give an inch

Look at pictures taken by the cameras  
They cannot lie  
The truth is in what you see  
Not what you read  
Little men tapping things out, points of view  
Remember their views are not the gospel truth

Don't believe it all  
Find out for yourself  
Check before you spread  
News of the world  
News of the world

Never doubt, never ask, never moan  
Never search, never find, never know  
News of the world  
News of the world

Each morning our key to the world  
Comes through the door  
More than often it's just a comic  
Not much more  
Don't take it too serious  
Not many do  
Read between the lines  
And you'll find the truth

Read all about it  
Read all about it  
News of the world  
News of the world  
Read all about it  
Read all about it  
News of the world  
News of the world

Words and music by Bruce Foxton.  
Reproduced by permission And Son Music Ltd.

Requested by Richard Thain, Aberdeen.



# JOHNNY WAS

BY STIFF LITTLE FINGERS ON ROUGH TRADE RECORDS

Woman hold her head and cry  
'cause her son had been shot down  
In the street and died  
From a stray bullet

Woman hold her head and cry  
And comforting her was a passer by  
Who saw the woman cry

Wondering how she can work it out  
Now she knows the wages of sin is death  
The gift of God is life

Oh oh, oh oh  
Johnny was a good man  
Oh yeah

Woman hold her head and cry  
'cause her son had been shot down  
In the street and died  
Just because of the system

Woman hold her head and cry  
Comforting her, I was passing by  
And I, I saw the woman cry  
And she cried

Oh oh, oh oh  
Johnny was a good man  
Never did a thing wrong, no

Take it down

Johnny went out on a Saturday night  
Never hurt anybody  
Never started no bar room fights  
Johnny never did nobody no wrong  
Never hurt anybody  
Never had an enemy  
Johnny was a good man

Johnny Johnny Johnny . . .

Johnny was a good  
Johnny was a good man, yeah  
Johnny was a good man

Johnny Johnny Johnny . . . was a good man, yeah

Johnny, Johnny, Johnny . . . was a good man, yeah

On a top floor flat in the middle of the night  
There's a man with a rifle and Johnny in his sight  
I said, oh no no no no no  
We can't let this kind of thing happen here no more  
Oh-oh-oh-oh-oh no

Johnny Johnny Johnny . . .

A single shot rings out in a Belfast night  
I said, oh oh, oh oh, oh oh, oh oh  
Oh oh, oh oh, oh oh, oh oh

Johnny was a good man, Johnny was a good man  
Johnny was a good man, Johnny was a good man, yeah

Johnny Johnny Johnny . . .

Can a woman's tender care  
Cease towards the child she bears?  
Oh-oh-oh-oh-oh

Johnny Johnny Johnny . . .

Too many Johnnies, too many Johnnies, too many Johnnies  
And nobody cares  
I tell you

Words and music by Rita Marley (adapted by Stiff Little Fingers)  
Reproduced by permission Rondor Music Ltd.

Requested by Steven Wake, Bolton



PICS: BARRY PLUMMER



# TWIST AND CRAWL

By The Beat on Go-Feet Records

Something shows in your face  
Aren't you forgetting yourself?  
Nearly let your mouth slip  
Twist and crawl, twist and crawl, twist and crawl  
Twist and crawl, twist and crawl, twist and crawl

Emotion packed in every tear  
Emotion mirrors your fear  
Smile and say, hello dear  
Twist and crawl, twist and crawl, twist and crawl  
You make me twist and crawl, twist and crawl, twist and crawl

Walk into a night club  
See you standing in there  
Both your eyes are on me  
Wonder what makes you care?  
Wonder what makes you stare?

Into a night club  
All your friends are in there  
Is that really blonde hair?  
Why don't you play fair?  
You could be in Mayfair

You broke my heart in seven pieces  
Not supposed to be that unfair  
Have to read the books again  
Twist and crawl, twist and crawl, twist and crawl  
Twist and crawl, twist and crawl, twist and crawl

But you can't hurt me anymore  
I haven't got a heart no more  
No feelings get in my way  
Twist and crawl, twist and crawl, twist and crawl  
You make me twist and crawl, twist and crawl, twist and crawl

Did you think that I'd return?  
Emotion's all I need to learn  
Now you're gonna feel the same  
Vice versa, love and pain  
Vice versa, love and pain

*Repeat last verse*

Now I've given you the blame  
Now my mind is rearranged  
Now I can't be sure again  
Twist and crawl, twist and crawl, twist and crawl  
Twist and crawl, twist and crawl, twist and crawl

Are we really happy  
Or maybe just pretending?  
I can't tell the difference  
Twist and crawl, twist and crawl, twist and crawl  
You make me twist and crawl, twist and crawl, twist and crawl

I can have a new face  
I can have a new body  
I can have a new boy  
I can have a new girl  
I can have a new world

*Repeat last verse*

I can have a twist and crawl  
I can have a twist and crawl  
Twist and crawl, twist and crawl, twist and crawl

Words and music by The Beat/Bradsell  
Reproduced by permission Zomba Music Publishers Ltd.  
Requested by Sue and Jan, Cardiff.





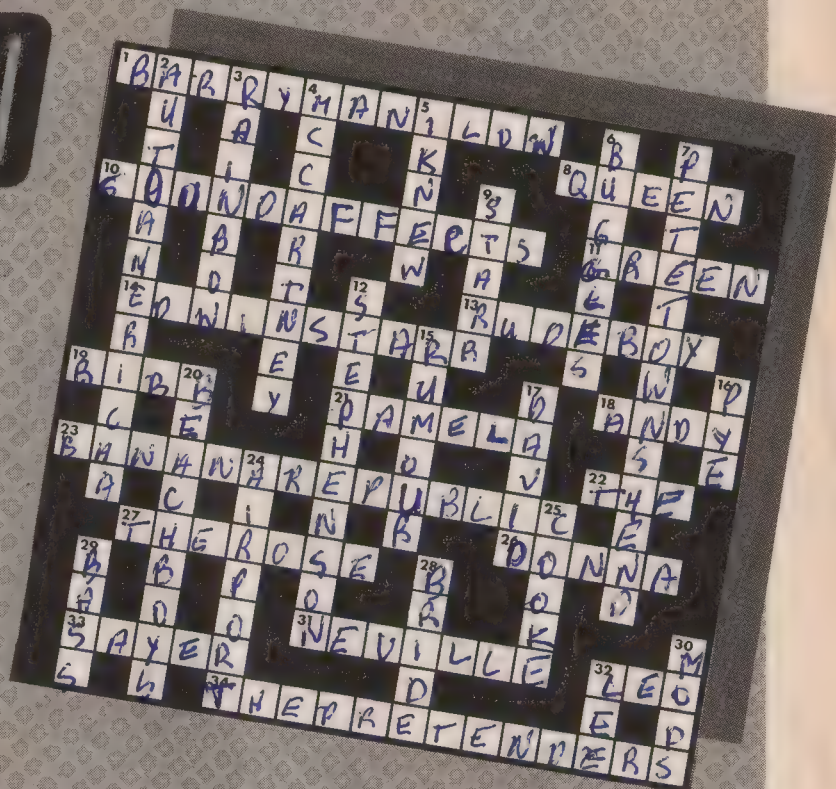
# CROSSWORD

## ACROSS

- 1 Schmaltzy American star of MOR (5,7)
- 6 They wrote the music for *Flash Gordon*
- 10 Latest from the pride of Woking (5,7)
- 11 The colour of Elvis's shirt or soul star Al
- 13 Last year's Clash movie (4,3)
- 14 Soul/disco star (5,5)
- 15 & 19 Soloist among four famous brothers
- 19 See above
- 21 & 12 A star of *Not The Nine O'Clock News*
- 22 See 5
- 23 Rats hit (6,8)
- 26 Disco queen
- 27 Bette Midler film (3,4)
- 31 Specials frontliner
- 32 & 33 See royal differently!
- 34 See above
- 34 An imitation band?! (3,10)

## DOWN

- 2 Follow-up to "Eat To The Beat"
- 3 Heavy metallers seen usually after a storm
- 4 Can't mercy be changed to follow Paul... yes!
- 5 & 22 & 28 Nick Lowe song that was a hit for Dave Edmunds (1,4,3,5)
- 6 They joined Yes
- 7 Who's he? (4,9)
- 8 Surname of former colleague of 4 down
- 12 See 21
- 15 Graham Parker's band
- 16 Cookable label?
- 17 Soul, or the former Mr Jones
- 20 Long-established American group famous for their harmonies (5,4)
- 24 Old Motors smash
- 25 Sam, an idol of Rod Stewart's
- 26 See 5
- 29 Paul Simonon's instrument
- 30 Parka people
- 32 Mr Brilleaux



ANSWERS ON PAGE 38

# MOTOWN CHART BUSTERS 80

SIXTEEN GREAT TRACKS  
FEATURING

Diana Ross  
UPSIDE DOWN

Teena Marie  
BEHIND THE GROOVE

Commodores  
STILL



ALBUM STML 12139 CASSETTE TCSTML 12139

Jermaine Jackson  
LET'S GET SERIOUS

Billy Preston & Syreeta  
WITH YOU I'M BORN AGAIN

Diana Ross  
MY OLD PIANO

Teena Marie  
I NEED YOUR LOVIN'





# Smash Hits Readers' Awards

PENCILS AT THE READY? Good. Then here's your chance to set the record straight. This is the time to get back at all those rotten reviews, caustic comments and loathsome letters that gave the thumbs down to the band, person, show or thing you hold dearest to your heart. The Smash Hits Annual Readers Poll now presents you with the opportunity to get your opinion across and make it count!

All you have to do is fill in one answer only to each of the categories listed below and send your form to Smash Hits at 52-55 Carnaby Street, London W1, to be counted. Only votes sent on this official form will be counted.

But please — do try not to scribble down the first name that comes into your head without considering whether or not they really deserve it. You'll have to wait a whole year for a second chance! The grand total will be announced when the office computer (hi Bev!) has finally blown its last fuse (which could be any time now — so get yourself in gear!)

OK — enough rabbiting. Don't just sit there — vote!



1 The "We Failed The Audition For New Faces" Award for  
BAND OF THE YEAR

2 The "I Gargle With Golden Syrup And Turtle Wax My Teeth"  
Award for  
MALE SINGER OF THE YEAR

3 The "I Can't Wear Mascara — They'll Think I'm A Futurist"  
Award for  
FEMALE SINGER OF THE YEAR

4 The "It's Not The First Time We've Played Together — It's  
The First Time We've Played!" Golden Spotlight Award for  
HOTTEST NEW ACT FOR 1981

5 The "It's Too Warped To Play 'Cos I keep It Under My Pillow"  
Award for  
BEST SINGLE OF THE YEAR

6 The One Way Ticket To The Dumper Award for  
WORST SINGLE OF THE YEAR

7 The Every Home Should Have One Award for  
BEST ALBUM OF THE YEAR

8 The "Touch That Button And It's The Last Move You'll  
Make" Award for  
TV PROGRAMME OF THE YEAR

9 The Worthiest, Wittiest And Most Weally Wonderful  
Wireless Wizard Award for  
RADIO SHOW OF THE YEAR

10 The "I Know It's Rubbish — I've Seen It Five Times" Award  
for  
BEST FILM OF THE YEAR

11 The Mae West Memorial "Come Up And See Me Sometime"  
(The Sooner The Better)" Award for  
MOST FANCIBLE PERSON  
(Votes for "Me" will NOT be counted!)

12 The "If Looks Could Kill . . ." Golden Daggers Award for  
MOST UNWANTED PERSON OF THE YEAR.

PS The Second Annual "Not That We'll Take Any Notice But  
We'll Ask Anyway" Smash Hits Staff Question  
ANYTHING MORE YOU'D LIKE TO SEE IN SMASH HITS?

I hereby certify that I have not bought more than sixteen copies  
of this issue to influence the voting:

NAME BRIAN MC CLOSKEY

ADDRESS 21 W. ST. DERRY, NI, AGE 17

Send your completed poll form to Smash Hits, 52-55 Carnaby  
Street, London W1.



# BANG BANG

BY SQUEEZE

ON A&M RECORDS

I can't stop my heart from beating beating  
Bang bang bang bang (bang bang bang bang)  
I would like to be like Peter Peter  
Pan Pan Pan Pan (bang bang bang bang)  
Staying younger by the day  
My good looks would never fade  
I hope I can can can can  
(Bang bang bang bang)

Napoleon was very brave  
Incomplete he took to his grave  
Josephine was such a joke  
Kept her letters inside his coat  
V. Van Gogh was so I hear  
One to send his love an ear  
Some impression this would make  
This was to be his big mistake

Catherine lost her pretty head  
She wasn't very good in bed  
Didn't wear a hat again  
She got so wet out in the rain

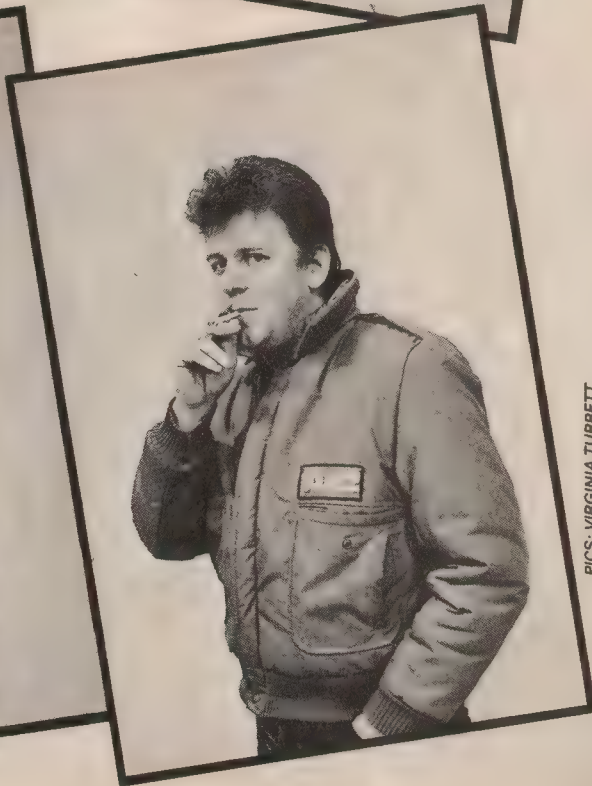
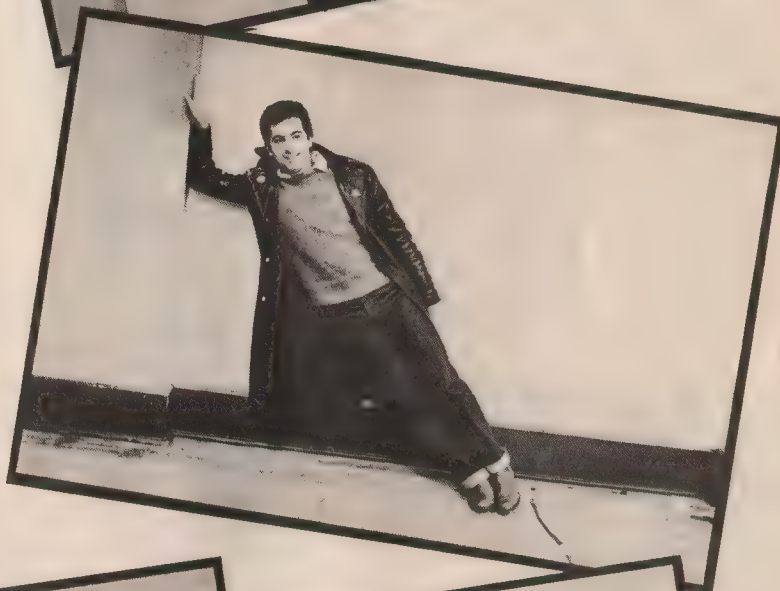
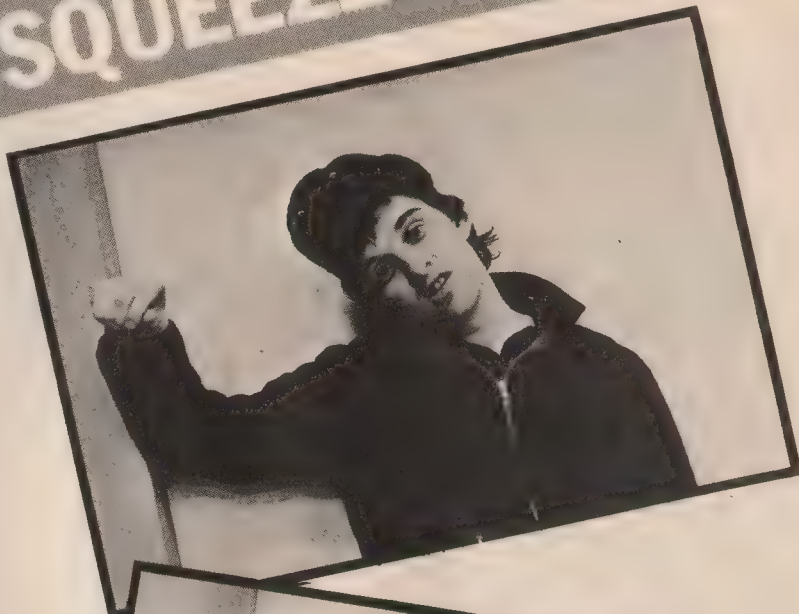
I can't stop my heart from beating beating  
Bang bang bang bang (bang bang bang bang)  
I would like to be like Peter Peter  
Pan Pan Pan Pan (bang bang bang bang)  
Staying younger by the day  
My good looks would never fade  
I hope I can can can can  
(Bang bang bang bang)

Staying younger by the day  
My good looks would never fade  
I hope I can can can can  
(Bang bang bang bang)  
Can can can can  
(Bang bang bang bang)

Words and music by Difford/Tilbrook  
Reproduced by permission Smeg Music Ltd.

Requested by Catherine Abbott, Truro,  
Cornwall.

# SQUEEZE



PICS: VIRGINIA TURBETT



# HAMMER HORROR

BY KATE BUSH ON EMI RECORD

You stood in the Belltower  
But now you're gone  
So who knows all the sights  
Of Notre Dame?

They've got the stars for the gallant hearts  
I'm the replacement for your part  
All I want to do is forget you, friend

## Chorus

Hammer horror, Hammer horror  
Won't leave it alone  
The first time in my life  
I keep the lights on  
To ease my soul  
Hammer horror, Hammer horror  
Won't leave it alone  
I don't know  
Is this the right thing to do?

Rehearsing in your things  
I feel guilty  
And retracing all the scenes  
Of your big hit

Oh God, you needed the leading role  
It wasn't me who made you go, though  
All I want to do is forget you, friend

## Repeat chorus

Who calls me from the other side  
Of the street?  
And who taps me on the shoulder?  
I turn around, but you're gone

I've got a hunch that you're following  
To get your own back on me  
All I want to do is forget you, friend

## Repeat chorus

Words and music by Kate Bush

Reproduced by permission Kate Bush Music/EMI Music Pub. Ltd.

Requested by Keith Roberts, Scunthorpe, S. Humberside.





# BIRO buddies

Swedish punk wants English punk-girl for penmate. My interests: are girls, Numan, Foxx, The Cure, Adam and the Ants and parties. Letters with photos answered first. The same with anarchists. Write to: Robert Sjobom (17), Stavangergetan 2, 632 32 Eskilstuna, Sweden.

Male/female wanted. Likes: Numan, Bowie, Dexy's and Joy Division and almost everything else. I'm a female Numanoid living in the Middle East. You must have sense of humour, bright ideas and natural aversion to camels! Age group: 16-ish. Contact: Chris (16), Apart Z11Z, Galadari Galleria, P.O. Box 6655, Dubai, United Arab Emirates.

Hey folks! We are two 16 year old Italian girls. Our names are Martina and Maureta. We learnt English and German at school and we should like to have foreign friends. Contact Martina D'Antoni, Via R. Di Giusto 47, 33100 Udine, Italy and Maureta Visintini, Via Solitaria 6, 33050 Percoto (UD), Italy.

I am a boy from Sweden aged 15, and would like to correspond with English boys about my age. My interests: English football, music (Undertones, Specials, Police, U.K. Subs, S.L.F.). Write to: Oscar Dybeck, Björnidegränd 10, S-162 46 Vällingby, Sweden.

Blonde green-eyed 17 year old Swedish girl (who laughs very often) wants penpals. I just love being in England (Weymouth). Into most music. Contact: Tina Nilsson, Norra Hyllievägen 77. 216 22 Malmö, Sweden.

Hallo! 15 year old girl from Germany would like to correspond with an English boy or girl. I'm interested in dancing, music, sports and crazy things. If possible, send photo to: Kathrin Olto, Garten Str. 22, 2406 Stockelsdorf. It's near Lubesch!

My hobbies are collecting posters, and groups such as Blondie, Madness, Olivia Newton-John and John Travolta. I am 17 and would like male or female penpals. Write to: Georgette Chang-Him, Maniesha Guest House, Anse Etoile, Mahé, Seychelles.

Crazy Swedish 17 year old female, whose main interest is driving the postman mad, is looking for people who have the same idea of what makes life worth living. Write immediately to Annica Bruksman, Box 55, S-17800 Ekerö, Sweden.

I'm a male 25 year old who collects pop magazines, records and posters of my favourite stars. I'm also very interested in sport (football) and foreign languages. Please write to: Jerzy Kaminski, 61-800 Poznan 31, Skrytko Pocztowp Nr. 3, Poland.

I would very much like to correspond with anybody who is interested in Gary Numan, the B-52's and P.I.L. I'm a 16 year old female and the lead singer in a band. I also like hockey. Yours, Alison Henry, 24 Bellaire Road, West Roxbury, Mass. 02132, U.S.A.

Deb, 16, into the Cure, Specials, Joy Division, Siouxsie and the Banshees, sledging, Madness, The Beat, lazing about, collecting socks, sleeping in, West Ham United and excitement. Would like

anyone who's nice, hates heavy metal and country 'n' western and is about 16-19. Contact: Debbie Moore, c/o Sgt Moore, 12 Armd. Wksps, B.F.P.O. 36, W. Germany.

I have been in Spain 7 weeks and we are here for 2 or so years. Already I have not heard ¼ of the songs in the Top 20 of issue Oct 2nd. Is there anybody there who likes E.L.O. or heavy metal and would like to write to keep me up to date on things going on in England? Please write to: Mark Precious, Avenida, De Stuyck, Madrid, 16, Spain.

15 year old boy from Sweden wants penpals of either sex from the U.K. and Ireland. My favourite groups are: Undertones, Specials, Jam and Members. I'm also very interested in football and other sports. Write to: Jonas Nilsson, Markvagen 49, S-162 24 Vällingby, Sweden.

I am 24 and my interests include electric guitar playing, any kind of art and the freedom to express myself and do whatever I please in any manner I so desire. My penpal should be the same, that's all! Contact Michel Groves, 5415 Valley Ridge Avenue, Los Angeles CA 90043.

We're both interested in exchanging records. Piotrek Betlejowski is into books, coins, post cards, films, stamps, rock and disco music and English, German and Russian languages. Write to: Ul. Polnocna 30m 37, 09-402 Plock, Poland. Dariusa Grebosz, Ul. Krotka 10m 15, 09-402 Plock, Poland, is interested in: books, music (blues, hard rock, jazz), basketball, sailing, motorbikes (especially Moto-Cross), English and Russian. Thanks!

# JERMAINE

THE  
SUPERB NEW ALBUM FROM  
JERMAINE JACKSON

INCLUDES THE SINGLE  
'LITTLE GIRL DON'T  
YOU WORRY'

TMG 1212 ALSO ON 12 INCH  
ALBUM STYL 12147  
AVAILABLE ON CASSETTE









# ELECTRIC LIGHT ORCHESTRA

WILD WEST HERO on Jet Records

Wish I was a wild west hero . . .

Sometimes I look up high  
And then I think there might  
Just be a better life  
Away from all we know  
That's where I wanna go  
Out on the wild side  
And I wish I was a wild west hero

#### *Chorus*

Ride the range all the day  
Til the first fading light  
Be with my western girl  
Round the fire oh so bright  
I'd be the Indians' friend  
Let them live to be free  
Riding into the sunset  
I wish I could be

I'd ride the desert sands  
And through the prairie lands  
Trying to do what's right  
The folks would come to me  
They'd say we need you here  
I'd stay there for the night  
Lord, I wish I was a wild west hero

#### *Repeat chorus*

Oh, I wish I was a wild west hero  
I wish I was a wild west hero  
Oh, I wish I was a wild west hero  
Wish I was a wild west hero  
Wish I was a wild west hero

Words and music by Jeff Lynne.  
Reproduced by permission Jet  
Music/United Artists Music Ltd.

Requested by Julian Ketteringham,  
Woodbridge, Suffolk.





# STAR teaser

The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them. Solution on page 38.

ASWAD  
BAREFOOT JERRY  
BLACK SLATE  
BRIAN MAY  
BRUCE SPRINGSTEEN  
CHIC  
COFFEE  
COZY POWELL  
CRUSADERS  
DISTRIBUTORS  
EQUATORS  
FINGERPRINTZ  
GENE CHANDLER  
GEN X  
HEADLINE  
JANIS JOPLIN  
JOHN FOX  
JOE TEX

LINDISFARNE  
MENACE  
MOTELS  
MUSIC FOR PLEASURE  
OSIBISA  
PASSIONS  
POLY STYRENE  
POWDER BLUES  
PRETENDERS  
RICO  
ROBBIE DUPREE  
ROLLING STONES  
ROXY MUSIC  
SHADOWS  
SHANDI

SID VICIOUS  
STATUS QUO  
TAX LOSS  
TEENAGE HEAD  
TUBES  
U.K. DECAY  
ZOOT MONEY

BERUSAE L P R O F C I S U M A  
A C R U S A D E R S B R M L N K S L  
R O L W J I C A B L C U L I Y D R O  
E N A O M A D S E I S E T R L E R H  
F D Y E N E S V S H W A R A L C E B  
Z A A E B O N U I O E E S D X A M J  
G T M O L E M R P C J G N I D Y O E  
N O N X J Y E Y A T I A A L B H N J  
I S A I X O Z R O F H O I N N I O S  
R T I O R O E O P C S N U F E E S N  
P R R O C P F T E U E I S S T E E O  
S I B O S E R N E S D E D E A E T I  
D E R L R S E E H X N E G N T N M S  
Y N U A A G R A G O X P I S I I E S  
S E B L S C D O T N J E G B C L N A  
R R N H B O K S T S I N E O B P C P  
E Y A O W R G S T A I F Z T N O S T  
D T O S M N E A L R U Y S I F J R O  
N S G S I T T D P A I Q L F V S I O  
E Y E L I U O S W D T S E S D I Q Z  
T L L E S E E O N O S E L I I N D E  
E O T Q G C I A Z O P S I E S A K M  
R P U N U S H D C G S E B U T J U O  
P O I R N S D I S T R I B U T O R S  
C F B A E H R O C B I R T S I D M Y

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Black leather waistcoat.....£9.95

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Leopard Leggings.....£8.95

Tartan (zips and D-rings).....£10.95

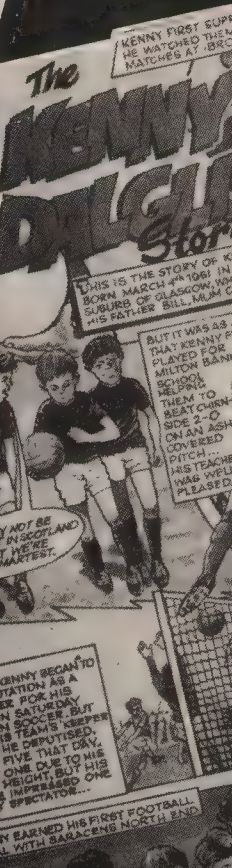
Bum flaps Tartan, Leopard or Ocelot print + plain colours as Bondage Trousers.....£1.80

All prices include P&P

Enquiries welcomed with S.A.E

# EXCLUSIVE!

# The KENNY DALGLISH Story



Don't miss this super 'comic' strip series in

# match

It's at your newsagent now!



This feature was written by David Hepworth in response to a steady stream of readers requests over the past year. It was completed the day before the murder of John Lennon.

# THE POP GROUP

**T**HE BEATLES are a blueprint for any success that a rock band hopes to achieve. They conquered the whole world. They were the most popular band of all time. They did it all, and we're just following that." (STING: Smash Hits: February 1980)

DOWN LIVERPOOL'S Mathew Street, a back alley with pretensions, stands the only official monument to a monumental band. Four crudely executed stone figures overlook the car park where The Cavern Club once stood. Beneath the legend is the legend, "FOUR LADS WHO SHOOK THE WORLD".

Those words aren't record business hype or Scouse pride in overdrive. They're quite restrained in fact; a suitable summary of a musical career that deeply affected lives all over the

world. Music, in fact, was only part of it. The Beatles were to pop what Muhammad Ali was to scrapping. A genuine phenomenon.

The revolution in style, in attitudes, in popular culture that swept across the Western World during the Sixties cannot simply be traced back to one source. But there was something about The Beatles, something in the shrewd, independent and amusing way they conducted the most successful career in popular music, that caught the imagination of a whole generation.

They did change the world. Not a lot, as Paul Daniels would point out, but far more than any band before or since.

BEFORE THE Beatles Britain kept its hair plastered down and hung on America's every word. British was not a cool thing to be. All

things glamorous and stylish came over on ocean liners. British pop, a sorry circus, was scorned by anyone with a bit of self respect.

The Beatles in truth were working class Liverpool louts, real tomato ketchup rockers, who'd learned their trade playing back-ups for strippers in the all night sleaze pits of Hamburg. They were certainly no wimps, despite McCartney's 'O' Levels.

Brian Epstein was a small time record retailer with no experience of talent management, but somehow he detected, behind the leather jackets and the Brylcreem, the smoking on stage and the general yobbo front, a quality that was ripe for "grooming". In this respect he was some kind of genius.

The Beatles had presence. Lennon planted his feet wide apart, narrowed his eyes — he couldn't see more than three feet

in front at the best of times — and roared blue murder. McCartney was comparatively elegant, fluttered a neat eyelid and offset Lennon's excesses just as Lennon curbed McCartney's tendency towards the saccharin. George Harrison had lovely eyes and kept them trained on his guitar. He was the serious one.

The first thing they did on signing to EMI — no one else would touch them — was to fire original drummer Pete Best and bring in Ringo Starr, a sad-eyed steamhammer percussionist with a neat line in down to earthness. It was the perfect line up in every respect; like four aspects of one personality.

But the thing that really impressed Epstein, EMI and eventually the world was the fact that they wrote their own songs. Now nobody wrote their own songs in those days. Songs were things you were provided with by

your elders and betters.

At first Lennon and McCartney's efforts were crude retreads of the American R&B records they collected so religiously. But slowly they honed down the influences and started coming up with compositions and arrangements that were vivid, tough, funny, bittersweet and alive.

FACT: The Beatles were the most inventive, the most self sufficient band in the history of rock and roll.

ON OCTOBER 11th, 1962, their first single, "Love Me Do", charted, eventually making number seventeen. "Please Please Me" did better, climbing to number two. Their third shot, "From Me To You", hit number one in early '63 and, in the words of the historians, all hell broke loose.

This was the first of SEVENTEEN British number one singles, the first of ELEVEN consecutive chart-toppers. From here on in, it was The Beatles and then everybody else.

Within a year they were household names. Wherever your household was, there they were; their records on your Dansette, their voices on your radio and their faces on the front page of your newspaper. Having proved themselves funny and sharp, they soon became the darlings of the intelligensia, courted by society hostesses, heavy intellectuals, prime ministers even.

When they hit America and sewed it up in a matter of weeks — an unprecedented achievement for a British act — bejewelled matrons fought with each other to snip off a lock of Ringo's hair at a British Embassy party. The Queen gave them the MBE. The Duke Of Edinburgh was misquoted in the press as saying they were on the wane. He telegraphed Epstein to apologise.

Any product that could conceivably be sold to teenagers was stamped, stencilled and emblazoned with their name. When they stayed in a hotel it was not uncommon for the manager to divide their bed linen into one inch squares and sell it off.

America just couldn't get enough of them. 55,000 fans poured into New York's Shea Stadium to see them. Nobody could hear a note for the relentless shrieking of innumerable teenage girls in the throes of advanced hysteria.

Take March 31st, 1964. On that date they held the following positions on the American singles chart: 1, 2, 3, 4, 5, 16, 44, 49, 69, 78, 84, 88. And that was just the singles. Sometimes their albums shifted enough copies to

1963. Four lovable mop-tops; fresh-faced and not quite as innocent as they looked.



John Lennon and Yoko Ono in New York.



Paul McCartney; pinned up and pined over.



George Harrison; the quiet one.



Ringo Starr; the nose that conquered America.

qualify for inclusion in the singles charts. And as for the cover versions...

But the albums were the real revelation. Prior to "With The Beatles" and "Beatles For Sale", long players were made up of remnants; two hit singles (plus 'B' sides), a few oldies, a couple of show tunes and an instrumental. Get it into the shops by Christmas and pray that enough suckers will step forward.

The Beatles had too much pride for that. With the help of their middle aged, white-shirted producer George Martin they began to use the studio, building up tracks painstakingly, bringing in new instruments, playing with echo, tape delay, multi tracking. They may not have been able to read or write music but their instincts hardly ever let them down.

Where The Beatles led the way one week, everybody else followed the next. The Rolling Stones nearly brought their own career to a halt by trying to ape the sophistication of "Sergeant Pepper's Lonely Hearts Club Band", smothering "Their Satanic Majesties" in synthesisers, sitars and

harpisichords in their efforts to keep up.

IT WAS inevitable that all the adulation would extract a price. In 1966 they stopped touring, devoting themselves to studio work and various solo projects. (Lennon wrote a couple of books, McCartney composed soundtrack music, Ringo acted a little and George began immersing himself in the culture of the Orient.)

The albums that emerged from EMI's Abbey Road studios during this period expanded the horizons of pop, set new standards for richness and invention and established the fact that rock is what you make it.

By this time they were hardly a group in the conventional sense at all, tending to compose alone and record in pairs. But McCartney would always sweeten Lennon's more tortuous efforts and the collective cynicism of the four of them could generally put the blocks on Paul's tendency to come over all gooey. They still sounded like a band.

By the end of the decade they had all become too rich, too

Continued over page...

## The 45s

Year		Highest Position
1962	Love Me Do	17
1963	Please Please Me	1
	From Me To You	1
	She Loves You	1
	I Want To Hold Your Hand	1
1964	Can't Buy Me Love	1
	A Hard Day's Night	1
	I Feel Fine	1
1965	Ticket To Ride	1
	Help!	1
	Day Tripper	1
1966	Paperback Writer	1
	Yellow Submarine	1
1967	Penny Lane	1
	All You Need Is Love	1
	Hello Goodbye	1
	Magical Mystery Tour (EP)	1
1968	Lady Madonna	1
	Hey Jude	1
1969	Get Back	1
	Ballad Of John And Yoko	1
	Something	1
1970	Let It Be	2

## The 33s

Year		Highest Position
1963	Please Please Me	1
	With The Beatles	1
1964	A Hard Day's Night	1
	Beatles For Sale	1
1965	Help!	1
	Rubber Soul	1
1966	Revolver	1
1967	Sergeant Pepper	1
1968	The Beatles	1
	Yellow Submarine Soundtrack	1
1969	Abbey Road	1
1970	Let It Be	1

## The Films

A Hard Day's Night (1964)
Help! (1965)
Magical Mystery Tour (1967)
Yellow Submarine (1968)
Let It Be (1970)





famous and too restless to be The Fab Four anymore. The documentary movie, "Let It Be", details their decline; marriages and personal interest began to undermine that closeness and intuition that gave birth to their greatest music.

They cut one last, enormously evocative album; the closing track was called "The End". They finished up going to court to try and disentangle their financial affairs. So it goes.

None of them really needed to work again. Some of us wish they hadn't. McCartney's ambition appears to be intact; he still sells millions of records. Harrison and Starr seem to have thrown in the towel. Before his untimely death, Lennon couldn't make up his mind whether he wanted to retire or rule the world.

The old albums still sell by the lorryload, the songwriting royalties roll in. McCartney is rumoured to be the richest man in Britain. But even the best of their solo work is little more than a pale shadow of the music they made together when they were young and hungry.

They left behind a music scene changed beyond recall. Rock and roll was suddenly important. They inspired thousands of young people to get hold of guitars, to write songs, to wear what they wanted, to stand up and celebrate themselves.

In 1980 it's taken for granted that a band can write its own songs, create its own image and communicate with its audience without any help from anyone. It doesn't matter that very few have the talent, the vision or the staying power to take advantage of those freedoms. Nor does it matter that there are still greedy record companies and people who simply don't understand. Without The Beatles nobody would have got the chance to try.

THE MUSIC, at least, lives on. The sleeve notes for "Beatles For Sale", written by their P.R. man, considered the problem of how to explain to some teenager of the future just what the Beatles fuss had all been about.

Eventually he decided that it would be useless to talk about the haircuts, the screams, the sales figures. "Just play 'em the record," he said. "They'll understand." I don't think he knew how right he was.

*"They have their own club going and, really, they aren't reachable. They are, after all, The Beatles . . . ordinary, modest, no nonsense and entirely superhuman." (NIK COHN: "Awopbopalooopalopbamboom.")*

Additional material is taken from "The Beatles: An Illustrated Record" by Tony Tyler and Roy Carr (New English Library) which is highly recommended for a fuller version of The Beatles story.)



1967. Newly hippified at the recording session for "All You Need Is Love". 150,000,000 people watched via satellite.

## With A Little Help From My Friends

By The Beatles on Parlophone Records (1967)

What would you think if I sang out of tune  
Would you stand up and walk out on me?  
Lend me your ears and I'll sing you a song  
And I'll try not to sing out of key  
Oh, I get by with a little help from my friends  
Mm, I get high with a little help from my friends  
Mm, gonna try with a little help from my friends

What do I do when my love is away  
Does it worry you to be alone?  
How do I feel by the end of the day  
Are you sad because you're on your own?  
No, I get by with a little help from my friends  
Mm, get high with a little help from my friends  
Mm, I'm gonna try with a little help from my friends

Do you need anybody?  
I need somebody to love  
Could it be anybody?  
I want somebody to love

Would you believe in a love at first sight?  
Yes, I'm certain that it happens all the time

What do you see when you turn out the lights?  
I can't tell you but I know it's mine  
Oh, I get by with a little help from my friends  
Mm, get high with a little help from my friends  
Oh, I'm gonna try with a little help from my friends

Do you need anybody?  
I just need someone to love  
Could it be anybody?  
I want somebody to love

Oh, I get by with a little help from my friends  
Mm, gonna try with a little help from my friends  
Oh, I get high with a little help from my friends  
Yes, I get by with a little help from my friends  
With a little help from my friends

Words and music by John Lennon/Paul McCartney  
Reproduced by permission Northern Songs Ltd.

Requested by Richard Levene, Eastleigh, Hants.



# Love Is The Drug

by ROXY MUSIC  
on Island Records

T'ain't no big thing  
To wait for the bell to ring  
T'ain't no big thing  
The toll of the bell

Aggravated, spare for days  
I troll down town, the red light place  
Jump up, bubble up, what's in store?  
Love is the drug and I need to score  
Showing out, showing out, hit and run  
Boy meets girl where the beat goes on  
Stitched up tight, can't shake free  
Love is the drug, got a hook on me

Oh oh, catch that buzz  
Love is the drug I'm thinking of  
Oh oh, can't you see?  
Love is the drug for me

Oh oh, oh oh  
Oh oh, oh oh

Late that night I park my car  
Stake my place in the singles bar  
Face to face, toe to toe  
Heart to heart as we hit the floor  
Lumber up, limbo down  
The locked embrace, the stumble round  
I say go, she say yes  
Dim the lights, you can guess the rest

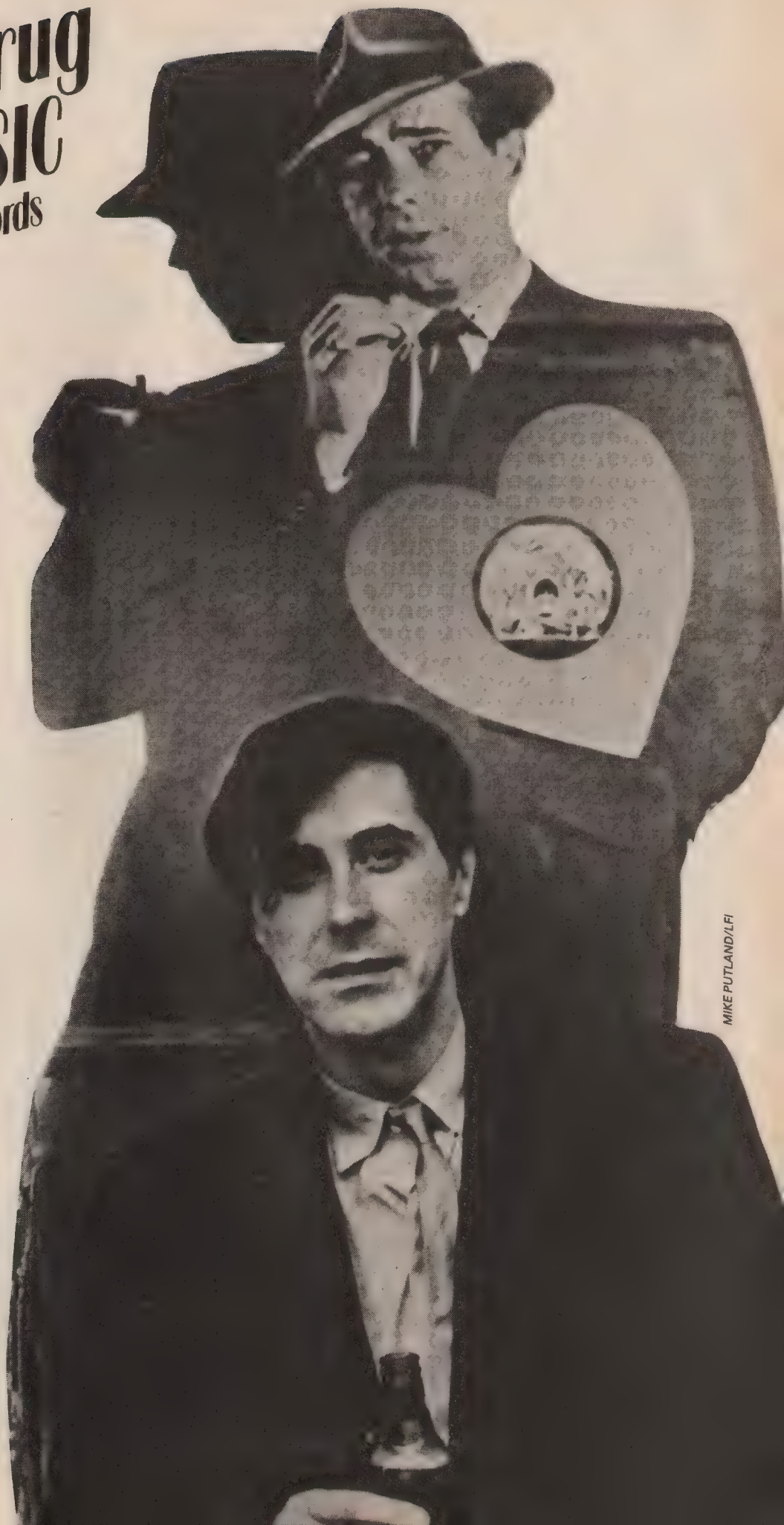
Oh oh, catch that buzz  
Love is the drug I'm thinking of  
Oh oh, can't you see?  
Love is the drug got a hook in me

Oh oh, get that buzz  
Love is the drug I'm thinking of  
Oh oh, can't you see?  
Love the drug for me

Oh oh, oh oh, oh oh  
Oh oh, oh oh, oh oh, oh oh, oh  
Oh oh, oh oh  
Oh oh, oh oh  
Love is, love is, love is the drug

Words and music by Ferry/Mackay  
Reproduced by permission E. G. Music Ltd.

Requested by Alan Headon, Dublin, Eire.



MIKE PUTLAND/LFI





By Red Starr

## singles

We seem to have neglected **Rough Trade** of late (cries of "Shame!" "Resign!" etc.) so to redress the balance we'll scrutinise some of their recent releases...

First up are **The Delta 5**, whom I like, but they seem to have written themselves into a corner with this twin-bass lead of theirs. "Try" is the better track with its simplicity, lightness, danceability and general optimism, but "Colour" with its awful lyrics ("My blood will run red/If I blow a hole in my head/Then you'll see I'm in colour") simply underlines their inability to break out of their sub-funk straightjacket into real songs, and no amount of call and answer lyrics or filling out of

arrangements solves this basic problem.

**Essential Logic's "Eugene"** is their most commercial effort to date as they too edge closer and closer to writing straightforward songs. This sees light vocals and feathery sax chasing a sight melody over disco-tight drumming. The 'B' side, "Tame The Neighbours", is not unlike The Monochrome Set — a happy-go-lucky stop/start instrumental starring Lora's sax and the rhythm section. Pleasing but not essential.

It takes veteran **Robert Wyatt** to show all parties how it's done. "At Last I'm Free" is a Chic composition stripped of the disco instrumentation in favour of a simple backing of piano and flute which makes every note count and highlights the beautiful melody, while the plaintive vocal really touches the soft spots. Superb. The 'B' side — "Strange Fruit" (as also performed by UB40) — continues this radical line. Jazz singer Billie Holliday's unsettling epic about lynch mobs hanging blacks in the Deep South of America gets a similarly plain but touching treatment. The familiar and the startlingly different together — a brilliant record.

Finally **The Gist** is basically Young Marble Giant guitarist Stuart Moxham writing and playing most instruments. Not surprisingly, the end result is not dissimilar to the Giants' restrained, lowkey approach, but altogether brisker and brighter. Two love songs here — bassist brother Phil Moxham brings his familiar busy, clipped style to "This Is Love" with its flowing melody, while "Yanks" features organ plus Lewis Mottram on more orthodox bass. Quietly satisfying.

(Contact for Rough Trade: SAE to Promo Info, 137 Blenheim Crescent, London W11.)

## independent singles top 30

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	5	CARTROUBLE Adam & The Ants	Do It
2	1	THE EARTH DIES SCREAMING/DREAM A LIE UB40	Graduate
3	6	ZEROX Adam & The Ants	Do It
4	—	DIET/IT'S OBVIOUS Au Pairs	Human
5	3	DECONTROL Discharge	Clay
6	2	BEER DRINKERS & HELL RAISERS (EP) Motorhead	Big Beat
7	9	SIMPLY THRILLED HONEY Orange Juice	Postcard
8	4	TELEGRAM SAM Bauhaus	4AD
9	14	DANCED Toyah	Safari
10	12	GUILTY Honey Bane	HU
11	7	SEVEN MINUTES TO MIDNIGHT Wah! Heat...	Inevitable
12	15	BLOODY REVOLUTIONS/PERSONS UNKNOWN Crass/Poison Girls	Crass
13	24	REALITY ASYLUM Crass	Crass
14	—	TRY Delta 5	Rough Trade
15	13	KILL THE POOR Dead Kennedys	Cherry Red
16	8	SECONDS TOO LATE Cabaret Voltaire	Rough Trade
17	10	ANIMAL SPACE Slits	Human
18	17	POLITICS/IT'S FASHION Girls At Our Best	Record/Rough Trade
19	18	HOLIDAY IN CAMBODIA Dead Kennedys	Cherry Red
20	19	FEEDING OF THE 5,000 (SECOND SITTING) Crass	Crass
21	11	EXPLOITED BARMY ARMY Exploited	Exploited
22	—	ARMY LIFE Exploited	Exploited
23	26	CALIFORNIA UBER ALLES Dead Kennedys	Fast Product
24	22	REQUIEM Killing Joke	Malicious Damage
25	—	FOUR SORE POINTS (EP) Anti-Pasti	Rondelet
26	—	WATCHA MOMMA DON'T SEE Gary Glitter	Eagle
27	16	IT'S KINDA FUNNY Josef K	Postcard
28	25	MAN IN THE GLASS Dangerous Girls	Human
29	20	ATMOSPHERE Joy Division	Factory
30	—	ORIGINAL SIN Theatre of Hate	SS

## independent albums top 10

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	4	SIGNING OFF UB40	Graduate
2	3	DIRK WEARS WHITE SOX Adam & The Ants	Do It
3	6	TOYAH TOYAH TOYAH Toyah	Safari
4	1	GROTESQUE (AFTER THE GRAMME) Fall	Rough Trade
5	—	SONS AND LOVERS Hazel O'Connor	Albion
6	2	IN THE FLAT FIELD Bauhaus	4AD
7	5	FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys	Cherry Red
8	9	CLOSER Joy Division	Factory
9	7	STATIONS OF THE CRASS Crass	Crass
10	8	UNKNOWN PLEASURES Joy Division	Factory

Wireless enthusiast intercepts government secret radio band and uncovers secrets and scandals of deceitful-type proportions.

Aghast goes next door to his neighbour, secretly excited as aforementioned was a hunter whom radio enthusiast wanted friendship and favour off.

A new face in hell

Nearly a new face in hell

A muscular thick-skinned, slit-eyed neighbour is at the table poisoned just thirty seconds before by parties who knew of wireless operator's forthcoming revelation.

A new face in hell

A prickly line of sweat covers enthusiast's forehead as the realisation hits him that the same government him and his now head neighbour voted for and backed and talked of on cream porches have tricked him into their war against the people who enthusiast and dead hunter would have wished torture on. A servant of government walks in and arrests wireless fan in kitchen for murder of his neighbour.

A new face in hell, a new face in hell, a new face in hell

A new face in hell, a new face in hell, a new face in hell, a new face in hell, a new face in hell

The dead cannot contradict, sometimes the living cannot.

A new face in hell! A new face in hell! A new face in hell! A new face in hell!

Copyright Mark E. Smith, Fall Foundation Music.

## New Face In Hell

by The Fall from the album "Grotesque" (Rough Trade)

The Fall (left to right): Marc Riley, Steve Hanley, Mark E. Smith, Paul Hanley and Craig Scanlan.





# DIAMOND DOGS

By David Bowie on  
RCA Records (1974)

As they hauled you out of the oxygen tent  
You asked for the latest party  
With your silicone hump and your ten inch stump  
Dressed like a priest he was  
Todd Browning's beast you was  
Crawling down the alley on your hands and knee  
I'm sure you're not protected for it's plain to see  
The diamond dogs are poachers and they hide behind trees  
Hunt you to the ground they will, manikins with kill appeal

## Chorus

Come on  
I'll keep a friend serene  
Will they come?  
Oh baby, come on to me  
Will they come?  
Well, she's come, been and gone  
Come out of the garden, baby  
You'll catch your death in the fog  
Young girl, they call them the diamond dogs  
Young girl, they call them the diamond dogs

Now Halloween Jack is a real cool cat  
And he lives on top of Manhattan Chase  
The elevator's broke so he slides down a rope  
Onto the street below  
Oh, Terzie — go man go  
Meet his little hussy with his ghost town approach  
Her face is sans feature but she wears a Dali brooch  
She's sweetly reminiscent  
Something Mother used to bake

Wrecked up and paralysed  
Diamond dogs are sableised

## Repeat chorus

Call them the diamond dogs  
Call them the diamond dogs

In the year of the scavenger  
The season of the bitch  
Sashay on the boardwalk  
Scurry to the ditch  
Just another future song  
Lonely little kitsch  
There's gonna be sorrow  
Tix and wake up tomorrow

## Repeat chorus

Call them the diamond dogs  
Call them the diamond dogs  
Bow-wow, woof-woof, bow-wow  
Call them the diamond dogs  
Call them the diamond dogs

## Repeat and ad lib to fade

Words and music by David Bowie.  
Reproduced by permission Mainman/Chrysalis.

Requested by Paul Hoey, Crosby, Liverpool.



# RHYTHM 'N' CLUES

One across (Mary Harron) asks the questions. Six down (Robert Palmer) gives the answers.

**F**OR ABOUT six years now Robert Palmer has been in the odd position of being an almost success. He's never really failed, so he gets no sympathy for being an underdog, but he's never really made it to star status in spite of excellent qualifications as regards looks, voice and taste. He's always been too sharp for Middle Of The Road, but too mainstream for rock.

Robert Palmer is now 32. Born in Batley, Yorkshire, but raised in Malta, he's been in the music business for seventeen years. At fifteen he was singing with a ska/soul band called The Mandrakes and then took over vocal duties in The Alan Bawn, a band who also included a youthful John Anthony Helliwell (now with Supertramp).

Next came a ten-piece jazz-rock band called Dada, who later slimmed down to become the hard working but ill-fated Vinegar Joe. A certain Elkie Brooks — then a hard drinking, raunchy rock singer — attracted all the attention in that band, but it was apparently because of Palmer that Chris Blackwell, head of Island Records, signed them to his label.

Robert Palmer's first solo album, "Sneakin' Sally Through The Alley" appeared in 1974 and set the tone for the next three — stylish funk, an immaculately tasteful choice of cover versions plus his own material, and a cover shot of a beautifully groomed playboy Palmer accompanied by a model in a minimum of clothing. His style, rather disdainfully, was labelled "blue-eyed soul".

The second album, "Pressure Drop", was packed with hit songs, none of which were hits. Chris Blackwell is said to have spent a fortune in promoting Palmer's first tour, while Palmer himself appeared almost swamped on stage by his own band and back-up singers.

The first two albums received rave reviews but didn't chart, and after 1976 Palmer's reputation went into decline. The major movements, disco and new wave, pushed him still further back; in Britain at least he was considered too cocktail party, too irrelevant to the mood of the times.

But he always had a following, especially in America, and in 1978 he scored his first hit in The States with "Every Kind Of People", followed the next year by "Bad Case Of Loving You".

Only Robert Palmer could release a single as hot and breathless and exciting as "Bad Case Of Loving You" and have it fail in Britain. Why is a mystery,



PHOTO: JILL FURMANOVSKY

but the same almost happened to the superb "Johnny And Mary" which still struggled, despite strong help from Radio One.

It's typical of Palmer's strange case history that "Looking For Clues" — a neat record but not a great one — should then creep higher up the charts, lodging itself in the Top Forty. It was thanks to that that Island brought Robert Palmer to London for the privilege of appearing on the same show as Showaddywaddy and Legs & Co. — Top Of The Pops.

ARRIVING AT the Island offices elegantly dressed but unshaven, Palmer looks smaller and more human than I expected. Photographs do warp our attitudes — after all those album covers it was a disappointment to find he wasn't flawless.

"What do you want to talk about?" he enquires in a Yorkshire accent that comes as a surprise. "Anything except music — music's so boring!"

He then launches into a rather bizarre ramble on the pressures of touring. At first I wonder if it's jet-lag or fatigue, but then I realise he's slightly drunk — but

pleasantly so. Anyway, it appears that he's just arrived from doing a week of television in Milan.

"Television is the only thing worth doing in Italy," he adds by way of explanation, "because all the gigs get bombed by political nutters."

The next day he, and his wife and two small children will be on the move again, this time back to their home in the Bahamas, via Concorde. (He may not be a big star, but Palmer is doing well enough in other countries.) The Bahamas are supposed to be one of the most beautiful and most boring places on earth, so why choose to live there?

"It's very, very quiet," he answers. "It's neutral ground. It's a place where there's no competition and no structures. It takes away a lot of the false class crap you find here, where people look at your shoes or listen to your accent and then slot you."

"Lately," he adds on a more bitter note, "I'm regarded as a middle class wanker who puts on a decent show. That's the NME way of looking at things. But the only criterion is entertainment — dance."

"My total emphasis is on

rhythm and physical beats. At the moment I feel the best rhythms are coming out of England. Japan are my favourites — I like their imagination. At home, though, I don't listen to pop. I listen to folk music, from all over the world. It fascinates me because I don't know the formula. That's why I like Gary Numan, because he's modern folk music. He's a soul man."

I must confess I've never thought of Gary Numan as a soul brother, but Palmer's admiration is obviously sincere. Which is unfortunate really, because his collaboration with Numan provided the only dodgy moments on Palmer's last album.

However, for "Clues", it seems Palmer was intent on a change of style. A tape of Gary Numan material, sent by a friend in England, awakened him to the possibility of using more electronic instruments while retaining a sharp, danceworthy base.

Gary Numan was equally fond of Palmer's work and came to see him backstage at London's Hammersmith Odeon during Palmer's 1979 trip. A chance meeting in Nassau (in the Bahamas) later that year resulted in the two of them going into the studio together.

The fruits of this session appeared on "Clues" in the shape of a cover version of Numan's "I Dream Of Wires" and a co-written "Found You Now". A further Palmer/Numan composition, "Style Kills", is available on the 'B' side of the 12 inch version of "Looking For Clues". (The pair also worked on another track which has yet to surface, and Island say that the happy couple are planning to work together again some time next year.)

But back to what makes Palmer tick — what about "Johnny And Mary"?

"It was a total accident. Usually the way I work is to put down endless beats on the tape recorder and if one stands out when I play it back, I make a song out of it. I put down the lyric at 2 am and I remember playing it back the next day and thinking 'What the hell's that?' But then I kept on whistling it and I thought, if that isn't a hit..."

The song, Palmer says, is a "parody of old style values, about a couple who live on habit and just put up with each other. I'm the narrator of the story."

He pauses a moment in thought.

"I believe there will be a new romance in the next couple of years. The last time there was a



realistic romance was in the 1950s — I'm not talking about schmaltz but about the mood of the people. Emotions have become delicate and embarrassing because of the front that people put up now."

AT THIS point an Island Records person breaks in and hustles us over to Top Of The Pops. On the way, Palmer looks out of the car windows at the scruffy streets of the Shepherds Bush area.

"I used to think it was sour grapes," he says suddenly, "but now I realise I just don't like England."

Perhaps it's not surprising really, as Palmer didn't get to know the country until he was eleven. Before that his father, a former boiler maker who joined the Navy, had taken the family to live in Mediterranean sun of Malta. The return here, and experiencing an English school for the first time, was an unpleasant shock.

"Maybe that's why I ended up in the Bahamas," he offers, "because of Malta."

So who are his friends now in the Bahamas?

"Just a bunch of expatriate adventurers," he answers. "Germans, Japanese, Americans. I like someone who lives on his wits. His or her wits," he corrects himself with a grin. "I don't mean to be sexist!"

Our arrival at the Beeb finds Showaddywaddy on stage and the Stray Cats lurking in a corner, looking extremely tattooed. Palmer disappears and re-emerges in a well cut leather jacket.

"Middle class, huh?" he says with heavy sarcasm, and goes off to mime dutifully to his record. The ritual over, he retires to the bar to get even more pleasantly drunk and talk about movies. He loves films, especially fantasies, but denies he has any acting ambitions himself.

"It's beyond my imagination. I can't understand why people want to do it — to get up there and be someone else, convincingly. But I'd love to produce movies — that's what I really want to do."

He says he doesn't care about his reputation, but he obviously does.

"My manager always accuses me of being a cruiser — he says I cruise through things, whereas he believes in going at them with your fists. But I don't have that kind of pride. The only things I believe in are birth and death, and in between you get on with it."

You could call Palmer a dabbler, but so what? He's followed his own taste in his own isolated way to make consistently interesting records that consistently don't do as well as they should. Now that fate finally seems to be favouring him a little, I hope it stays that way a while. He's a good man.

PHOTO: JILL FURMANOVSKY



# U N D E R T O N E S

## WHIZZ KIDS

BY THE  
UNDERTONES  
ON SIRE  
RECORDS

A financial romance  
Got what you wanted, took your chance  
So here we go again  
These whizz kids will never end  
(Never never) be seen alone  
(Get together) with ones of your own  
(In their leather) second to none

*Chorus*  
Whizz kids  
Whizz kids  
Whizz kids  
Whizz kids

So now you've reached the top  
Sweet success is all you've got  
But holidays don't last long  
Enjoy it now before it's gone  
(Never never) be seen alone  
(Get together) with ones of your own  
(In their leather) second to none

*Repeat chorus*

(Never never) be seen alone  
(Get together) with ones of your own  
(In their leather) second to none

*Repeat chorus twice*

Words and music by D. O'Neill.  
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Requested by Chris Knight, Wetherby, Yorks.



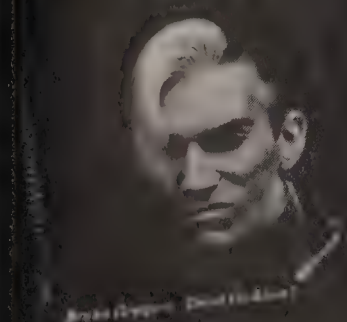


# FACT IS...

NOTHING LIKE tales of the monstrous, magical and macabre to kick off this week's Fact Fiends Department and, actually, this is nothing like the monstrous etc. tale it was supposed to be. M. Mills of Bristol feared recent suicide rumours concerning the crater-faced one-time **Cramps** guitarist, **Bryan Gregory**, to be true.

But no, Bryan apparently spreads such myths on a regular basis in order to disappear from the pressures of the public eye and practice all the strange occult rituals we're led to believe he's rather fond of. Apart from applying for horror movie roles and shearing off his locks and sending them to his British disciple, Liverpoolian Pete Burns (of Dead or Alive notoriety), he is — by all accounts — alive, kicking and living in L.A., though not necessarily in that order. His official replacement has now been confirmed as Kid Congo, one of The Gun Club — "an updated swamp band."

You can always stay in touch with the Cramps camp through their Fan Club, c/o Lindsay Hutton, 10 Dochart Path, Grangemouth, Stirlingshire



Yet more rumours, these of the movie variety. David Heshon of Leeds has heard rumblings that there may be a film version of Jeff Wayne's "War Of The Worlds" soon to be launched upon the unsuspecting nation. Well, they must have been very faint rumblings as — yes — the plan's in the pipeline but, as yet, doesn't include any actors, directors or even projected locations.

"Dance Craze", however, the upcoming Ska-Beat Special, is much nearer at hand. "A modette", of no fixed abode, will be heartened to hear that it's to be a Cert 'U', opens around half term (second week) in February and features a total of 28 numbers including such delights as **The Specials** — "Nightclub" and "Concrete Jungle", **Madness** — "One Step Beyond", "Razorblade Alley",

"Madness" and "The Prince", **The Selecter** — "Three Minute Hero", **The Bodysnatchers** — "Rocksteady", **Bad Manners** — "Inner London Violence" and "Ne Ne . . ." and **The Beat** (filmed in New York) playing "Twist And Crawl" and "Mirror In The Bathroom".


Long-suffering futurist and **Visage** fan, Ruth Raisbeck from Lancs, claims she's had a spot of bother locating the band's "new" single, "Tar". Not surprising really: it was released around a year ago on WEA's Radar label and copies are doubtless getting a bit thin on the ground. You'd be better off rooting out the newest "new" single, "Fade To Gray" from the album, "Visage", out on Polydor this month.

The cloud of confusion has also settled on David Magan, of Newport, Gwent. He's perplexed about **The Professionals** and wants to know if they're touring and recording and, if so, when and where. Well they had recorded an album, "Join The Professionals" with former bassist Andy Allen but have since decided to "dump or comprehensively re-vamp" the contents using the two new members, Paul Myres and Ray McVeigh. Inevitably, this means the release date's been delayed to January and the projected follow-up tour dates haven't yet been confirmed. "Early spring" is the most concrete offer at present.

A lone and heart-felt cry reaches our ears from Stockton-on-Tees. Steve Hartland suggests that, since their split with Polydor, heavy metal punksters **999** have deserted their native fans and demands to know why.

The simple reason is that they're better received in the States, where critics and fans alike apparently compare them to **AC/DC** and aren't as concerned as the nit-picking Brits about their punkier foundations. They've spent the best part of this year there trying to build on the success of last two Polydor efforts, "The Biggest Prize In Sport" — and — just to confuse you — "The Biggest Tour In Sport", a live 6-track 12-incher, released only in America.

Since then someone's pointed their heads in a more homeward direction and they're now working on a new album, pruned down from a possible 20 tracks, to be released in the UK in the New Year on the Albion label. A tour is promised to follow, but exactly when and where has yet to be decided.



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39. PINK FLOYD
40. ANGELIC UPSTARTS
41. BOWIE (ASHES TO ASHES)
42. SPANDAU BALLET
43. AC/DC LOCO
44. TOYAH
45. PLASMATICS
46. HAZEL O'CONNOR

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34. THE CLASH
35. SEX PISTOLS
36. ELVIS
37. STATUS QUO
38. GENESIS
39. MADNESS
40. REVILLOS
41. ATHLETIC SPZ
42. DEE FEELGOOD
43. THIN LIZZY
44. U.F.O.
45. X.T.C.
46. SIOUXIE & NANCY
47. SIOUXIE & NANCY
48. DAVID BOWIE
49. SKIDS
50. ELVIS WITH FLAG
51. BUDDY HOLLY WITH FLAG
52. JAMES DEAN WITH FLAG
53. GENE VINCENT WITH FLAG
54. EDDIE COCHRAN WITH FLAG
55. ROCK-A-BILLY
56. REBEL FLAG
57. SID VICTIOUS
58. MOTORHEAD ANIMAL
59. AC/DC BON SCOTT
60. MOTORHEAD LEMMY
61. MATCHBOX
62. AC/DC GIRL
63. PLASMATICS
64. HOLLY HACKETT
65. MOTORHEAD SKULLS

1. KISS
2. PINK FLOYD
3. THE JAM
4. STATUS QUO
5. QUEEN
6. PUBLIC IMAGE LIMITED
7. SELECTER
8. BAD MANNERS
9. WHITESNAKE
10. SEX PISTOLS
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15. RUSH
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17. MOOSE RULE
18. GILLAN
19. BLACK SABBATH
20. AMAROC
21. THE VAPORS
22. SCORPIONS
23. BURGIE
24. MAGNUM
25. ELVIS
26. DEKLY'S MIDNIGHT RUNNERS
27. POLICE
28. NEVER MIND
29. PHIL & DON
30. PAUL
31. JOHN
32. RINGO
33. GEORGE
34. BILL HALEY
35. EDDIE COCHRAN
36. BUDDY HOLLY
37. BOWIE
38. THE CLASH
39. SELECTER
40. THE JAM
41. SPECIALS
42. GENESIS
43. AC/DC
44. THE BEAT
45. RUDE BOYS
46. RUDE GIRLS
47. NORTHERN MOODS
48. BLONDIE
49. SKA
50. PUNK

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# DEXYS MIDNIGHT RUNNERS

## I'M JUST LOOKING BY DEXYS MIDNIGHT RUNNERS ON LATE NIGHT FEELINGS/EMI RECORDS

You're looking to win it, but not taking it in  
Uppers give heart impotence, but don't tell you anything  
People are saying you're losing your feel  
Pretend you don't hear

### *Chorus*

Holed up in white Harlem, your conscience and you  
You might need sympathy, but that's not what I'd tell you  
Your winning day was long ago  
Don't let it show  
Pretend you don't know

Walking on marble, it's scorching your feet  
How can the small town big shot boy get enough to eat  
People are saying you're losing your feel  
Pretend you don't hear

### *Repeat chorus*

Don't come any closer  
Don't come any closer  
Don't come any closer

You're looking to win it, can't quite take it in  
Penthouse celebrity, yes  
But watch what you eat  
People are saying you're losing your feel  
Pretend you don't hear

### *Repeat chorus*

You're looking to win it, why not take it in?

Words and music by Rowland/Blythe/Saunders  
Reproduced by permission EMI Music Pub. Ltd.

Requested by Jane Bartlam, Short Heath, W. Midlands



BOTTOM PIC: PAUL COX





# LETTERS



I'M WRITING in reply to Mavis the Microchip's truly pathetic letter condemning Anarchy (issue November 10).

Erasing her points in order: Anarchists are anti-violence of any kind, so they wouldn't "shoot your parents" or "burn your house to the ground". Anarchists are anti-materialism and possession, so they wouldn't "steal everything you have". Anarchists are anti-sexism, so they wouldn't "rape the cat".

What you described isn't Anarchy, it's chaos, and — despite what the Pistols and The Clash claim — the two have nothing whatsoever to do with each other. Granted 95% of punks don't know what they're talking about, but some do, and I suggest that you "stop being so stupid" and stop slagging off something about which you know less than nothing. It's people like you that have put the country in the mess it's in.

Anarchy, peace, love, freedom, *Angry Brigade II*.

Good points, all of them, but you still don't realistically separate the "theory" of Anarchy (understood by the 5%) and the kind of mindless majority "practice" of the remaining 95%. In theory, of course, "Anarchy, peace, love and freedom" can co-exist. In practice — which is more important — it's more difficult.

DEAR MAVIS The Microchip,

Before slagging down people for scrawling ANARCHY all over the place, why don't you find out what the word really means?

Anarchy isn't chaos, murder, rape or robbery. That's what it's come to mean now.

The word "anarchy" is from the Greek and it means "without leaders". It means freedom and responsibility, it means people thinking for themselves without the need for Government or the State to tell us what to do. It means people taking control over their own lives and not being brain-washed and having to hide behind political parties, religion or even fashion. Okay Mavis? So people writing "Anarchy" on walls isn't so terrible, is it? *Anarchy & Freedom, Brixton.*

True, but Mavis was referring specifically to the kind of so-called "anarchist" sloganeers who, by their senseless defacing of property, are completely contradicting your definition of the word. They're acting irresponsibly and they're doing it under the dictates of fashion. Does this mean "without leaders"? Is this what you call thinking for yourself?

IN ISSUE November 10 some person who signed herself "Mavis The Microchip" (more like Microbrain) objected to people writing Anarchy signs all over the place. She said if someone came into your house and killed your parents and raped the cat, you would not like it. Well, I've been trying to get rid of my parents for ages and they'd have a hard job raping the cat — we haven't got one. *Ian Ant, Plymouth.*

HAIL. I WILL be happy if you publish a Steel Pulse photo.

Jah live,  
*Stefan Skoglund, Skara, Sweden (Steel Pulse Fan and Reggae Lover).*

Sho' ting an' ting. (Thinks: hope that means what I think it does.)  
Herewith the Handsworth Heroes...



WE LIVE in the very sunny island of Guernsey and it is not true we are cannibals like wot everyone says we are. We are civilised human idiots and apart from the occasional Sunday roast (ha ha, tee hee) we eat abnormally. Please print this letter as we adore tourists, although of course they will never return home again.

*Floyd And Mickey, Two Maximentals Who Are Madness Fans, Guernsey, Lost In The English Channel.*

NOW THEN BOYO, it's all very well for old Dai Hepworth to say don't watch *Top Of The Pops* (issue November 27). I also happen to think there's better movement in the Pontypool front row than in *Legs & Co.*, but what other music programme is there? *The Old Grey Whistle Test*, I hear you cry? Righty-ho, but when you've got to get up early in the joyous morn, you think twice about staying up until your eyelids drop off.

*Continues over*

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SMASH  
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CALENDAR  
OFFER

1  
TOKEN



# LETTERS

From previous page

TOTP may be a load of cold leek soup, but until something better comes along, shut yer hoop, Hepworth. *Susan Towill, who does not burn down holiday homes in her spare time, Wales.*

OBVIOUSLY DAVID Hepworth does not like *Top Of The Pops*, therefore he obviously does not like the current music scene. It seems he is into live performances as opposed to TOTP's "recorded rubbish". Well, I am not. I've never been to a gig in my life and do not have even the slightest intention of going to one, because a) they are always inhabited by hooligans, and b) they are far too expensive.

Articles like Hepworth's "High Horse" really annoy me. "Each to his own", fair enough, but I fail to understand why someone writing for a magazine which tries to bring over the current music scene can slag Britain's Number One music programme on that base.

*Jonathan Crossley, Blakeney, Norfolk.*

How can you equate TOTP with "the current music scene" if you never go to gigs? If you did I'm sure you'd soon drop those narrow-sighted preconceptions. Dave does go to gigs which he reckons to be a far more important part of "the current music scene" than most of the acts featured on TOTP.

WELL, DAVID HEPWORTH has really proved the capacity of his intelligence this time, hasn't he? I'm sure everyone knows TOTP is rubbish, thank you, but after all it is one of the few regular TV music programmes for young people.

Interspersed between all the disco (which I suppose someone must like) and middle-aged bop music (The Nolans and The

Dooleys for Mum and Dad), we do get to see some good groups. In recent weeks I've seen Spandau Ballet, UB40, Adam and The Ants, OMD and Eddy Grant to name but a few.

I agree TOTP is basically atrocious, but Hepworth's only solution is to drop a bomb on the BBC. Gosh, I'm sure that would help, David. Oh, I see — it was supposed to be a joke. Well, I don't hear anyone laughing at the prospect of turning green and growing two heads.

*A Gary Numan and Heavy Metal Hater, West Country.*

WE DON'T KNOW about washing our hands (Motorhead Feature, issue November 27). We had to wear plastic gloves then destroy them and disinfect ourselves afterwards.

*Darren & David, somewhere in Wales.*

Imagine the state of Pete Silvertown. He actually met the group!

PLEASE COULD YOU tell me what Abba were doing in Glasgow last night? *Nosey Police Fan, Chesterfield.*  
Making money — what else?

WELL, YOU could have fooled me! I thought she was his GRANNY! (Issue November 27). *A Friend Called Five, Down In The Park.*

EVEN THOUGH I do prefer classical music, I bought my first copy of *Smash Hits* today and I was appalled at the bad language used in the letters page. Surely there is a law against publishing such things? I know if my mother saw such letters, she'd throw a fit. So please do try and cut down on the language.

*Miss S. Thomas, Bridgend.*

Answer unprintable.

OI BE a Berkshire yokel as wot appens to loike The Barracudas. Rustic oi may be, but stupid oi isn't, and thur single be ACE. If thou don't apologise, loike and sack Mark Ellen, thou will find thy offices raided by our sheep and cattle (possibly also by the local foxhounds). Good day, loike. *The Berkshire Yokel.*

ALL U2 fans here are out for Mark Ellen's blood over his review of "I Will Follow". To make matters worse, he called them "a flashy Irish showband"! Their brilliance should be clear to anyone with a sense of imagination, but the blind and the deaf (meaning Ellen) are excused. Perhaps he thinks that the Irish rock scene is dominated by The Nolans (ugh!), Val Doonican and Dana. But hasn't he got his wires crossed (preferably round his neck)? Yours threateningly. *Teresa McCrory, Gortin, C. Tyrone.*



PIC: PAUL SLATTERY

Bono of U2, also looking for Mark Ellen's blood.

GOTTA COMPLAIN about Spandau Ballet. The start of the single sounds like Martha and The Muffins and the lead singer looks like Richard Jobson. I know Jobson is a poser, but . . . *Police Fan, West Malvern.*

DEAR COMPLAINTS Specialists, You all keep complaining about crappy records and critics. Why not come out here to darkest South Africa and then you'd really complain.

First, this mag takes six weeks to arrive, but I still get it as it's my only knowledge of the latest groups. And secondly, only (dare I say it) Disco (that wasn't so bad after all) records come out over here, no decent, original ones like SLF or Adam & The Ants. No way.

So while you're complaining about the bad critics, think of me out 'ere, not knowing which is true.

*An out of touch ex-member of Biffo And The Morons, PO Box 35891, Northcliff 2115, Johannesburg, South Africa.*

JUST THOUGHT I'd write and say how great I think your "Independent Bitz" is. The write-ups are very informative, please keep it up. I've been a great fan of Joy Division, Spizz Energi, etc for a long while, and yours is the only magazine that recognises these acts as talented.

The Independent Chart is a lot more interesting than the B.M.R.B. rubbish. Anyone with any brains knows it's the true voice of young people, not the disco-laden Top 40. *C.S.I.I.L.W.N.R., a fanatical Spizz supporter, Harpenden, Herts.*

Red Starr, Mike Stand — take a bowl! Oh, they've gone all shy now . . .

IN THE NEXT ISSUE OF SMASH HITS

# THE POLICE

THE SPECIALS

DAVID BOWIE  
IN COLOUR

on sale:

THURSDAY

8

JANUARY







# GIGZ

Remember to check locally before setting out in case of late alterations. Compiled by Bev Hillier.

**SATURDAY DECEMBER 27**  
 Elvis Costello/Rockpile/Squeeze/The  
 Selecter/Madness/UB40 Birmingham  
 National Exhibition Centre  
 Black Sabbath London Hammersmith  
 Odeon  
 Rico London The Venue  
 Purple Hearts Feltham Football Club

**SUNDAY DECEMBER 28**  
 Black Sabbath London Hammersmith  
 Odeon  
 John Otway Aylesbury Friars

**MONDAY DECEMBER 29**  
 Gary Glitter Watford Baileys  
 Black Sabbath London Hammersmith  
 Odeon  
 Purple Hearts London Fulham  
 Greyhound

**WEDNESDAY DECEMBER 31**  
 Dire Straits Dublin National Stadium  
 Rico London Dalston Cubes



Stray Cats/Professionals/Bette Bright  
 London The Venue  
 Misty In Roots Letchworth Leys Hall

**THURSDAY JANUARY 1**  
 Dire Straits Dublin National Stadium

**FRIDAY JANUARY 2**  
 Dire Straits Cork City Hall  
 Black Sabbath Bridlington Spa Royal  
 Hall

**SATURDAY JANUARY 3**  
 Dire Straits Galway Leisureland  
 Black Sabbath Leeds Queens Hall

**SUNDAY JANUARY 4**  
 Black Sabbath Stafford Bingley Hall  
 Boomtown Rats Southampton  
 Gaumont

**MONDAY JANUARY 5**  
 Dire Straits Belfast Ulster Hall  
 Black Sabbath Cardiff Sophia Gardens  
 Boomtown Rats Bristol Colston Hall

**TUESDAY JANUARY 6**  
 Dire Straits Belfast Ulster Hall  
 Black Sabbath St Austell New Cornish  
 Riviera  
 Boomtown Rats Cardiff Sophia  
 Gardens

**WEDNESDAY JANUARY 7**  
 Black Sabbath Poole Wessex Hall  
 Boomtown Rats Birmingham Odeon

## disco top 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	1	DO YOU FEEL MY LOVE EDDY GRANT	Ensign	124
2	2	CELEBRATION KOOL & THE GANG	De-Lite	122
3	NEW	DON'T STOP YARBROUGH & PEOPLES	Mercury	98
4	4	I LIKE (WHAT YOU'RE DOING) YOUNG & CO	Excaliber	119
5	NEW	BURN RUBBER ON ME GAP BAND	Mercury	117
6	10	WHAT A FOOL BELIEVES ARETHA FRANKLIN	Arista	125
7	NEW	NEVER GONNA GIVE YOU UP PATRICE RUSHEN	Elektra	118
8	17	BOOM BOOM BLACK SLATE	Ensign	66
9	13	SLIP & DIP COFFEE	De-Lite	126
10	NEW	STRETCH BT EXPRESS	Excaliber	112
11	6	I'M COMING OUT DIANA ROSS	Motown	112
12	11	I SHOT THE SHERIFF LIGHT OF THE WORLD	Ensign	121
13	25	DOUBLE DUTCH FRANKIE SMITH	WMOT	118
14	3	NEVER KNEW LOVE STEPHANIE MILLS	20th Century	114
15	20	YOU'RE TOO LATE FANTASY	Pavillion (Imp)	121
16	5	GROOVE ON WILLIE "BEAVER" HALE	TK	96
17	8	JUST A GROOVE GLEN ADAMS AFFAIR	Excaliber	117
18	NEW	HEARTBREAK HOTEL JACKSONS	Epic	
19	33	BILLY WHO? BILLY FRAZIER & FRIENDS	Champagne	114
20	18	RIGHT BETWEEN THE EYES SURFACE NOISE	WEA	108
21	15	IF YOU WALK OUT THAT DOOR JEROME	DJM	119
22	23	EVERYBODY GET UP UK PLAYERS	A&M	121
23	NEW	LOVE MONEY FUNK MASTERS	Tania	
24	NEW	THROUGHOUT YOUR YEARS KURTIS BLOW	Mercury	
25	NEW	I AIN'T GONNA STAND FOR IT STEVIE WONDER	Motown	
26	9	RISE & SHINE LINX	Chrysalis	114
27	28	RAPP PAYBACK JAMES BROWN	TK (Imp)	116
28	NEW	YOU'RE OK OTTAWAN	Carrere	125
29	NEW	MISS CHERYL BANDA BLACK RIO	RCA	113
30	NEW	LET IT FLOW GROVER WASHINGTON JR	Elektra	109
31	NEW	FULL OF FIRE SHALAMAR	Solar (Imp)	119
32	36	STEP ON - SEXY DANCER HARRY MOSCO	Samba	121
33	30	GANGSTERS OF THE GROOVE HEATWAVE	Epic (Imp)	113
34	NEW	STRAWBERRY LETTER 23 BUNNY BROWN	EMI	85
35	29	IS IT IN? JIMMY BO HORNE	TK	118
36	22	(FLYING ON THE) WINGS OF LOVE LEVEL 42	Polydor	114
37	NEW	JUST HOLDIN' ON ERNIE WATTS	Elektra	115
38	NEW	ALL MY LOVE LAX	Prelude (Imp)	118
39	7	SHE'S A GROOVY FREAK REAL THING	Calibre	97
40	31	SETTIN' IT OUT ENCHANTMENT	RCA (Imp)	115

### ANSWERS TO CROSSWORD ON PAGE 15

**ACROSS:** 1 Barry Manilow; 8 Queen; 10 "Sound Affects"; 11 Green; 13 Rude Boy; 14 Edwin Starr; 18 & 19 Andy Gibb; 21 Pamela; 22 "(I Knew) The (Bride)"; 23 "Banana Republic"; 26 Donna (Summer); 27 The Rose; 31 Neville (Staples); 32 & 33 Leo Sayer (anag. of see royal); 34 The Pretenders.

**DOWN:** 2 "Autoamerican"; 3 Rainbow; 4 (Paul) McCartney (anag. of mercy can't); 5 "(I Knew (The Bride))"; 6 Buggles; 7 Pete Townshend; 9 (Ringo) Starr; 12 Stephenson; 15 Rumour; 16 Pye; 17 David; 20 Beach Boys; 24 "Airport"; 25 Cooke; 28 "(I Knew The) Bride"; 29 Bass; 30 Mods; 32 Lee.

## PUZZLE ANSWER

BERUSKELPROFOISMA  
 AGRUABERBERMKNESL  
 ROLWOCALBZUXIXXO  
 ENOMASSESTALRY  
 FOTENESYHWAALCES  
 ZAAEBONUDEEXAMJ  
 GTWCEMRPFCALTOE  
 NOXCEYETKASHNJ  
 ISXOXZKROHNO  
 RTORGEORNEFEEH  
 PROGRTEUELESTEEN  
 SIOSEKNEEDDEEACT  
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 9KLSDDPTEPCNA  
 RHHOKSTNEOBEP  
 EYABWROTAIKZTNST  
 OTOSKNEALKRYSIFJO  
 NGSTTTPALVSVIO  
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# CONTACT IN RED SQUARE

BY BLONDIE  
ON CHRYSALIS  
RECORDS

Although I'm young  
I got a job to do  
Hid the microfilm in the lining of my shoe  
Call it a business trip  
Got to hide inside my trench coat and be clever

I got my papers  
In a cyanide pill  
My Polaroid's a laser in disguise  
There's a base in the hills  
And the wheat field looks like Kansas in November

Astrovia, sweet comrade  
Your nation is your gun  
Your love reads like the broken code you sent me  
One last contact in Red Square  
Unless I have to run  
And the long arms of the KGB detect me

Can't trust a soul, secret messenger  
Just the rules that lay like circuits in your brain  
And a cool forty five  
The wind is ice and foreign air tastes strange

I.C.B.M. — bang bang, you're dead  
No one left to worry, kiss me quick  
Now I have to hurry  
Our last contact in Red Square  
Unless I have to run  
And the long arms of the CIA detect me

Hey, hey, hey

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*Requested by Lorraine Hall, Peterborough.*



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SMASH HITS  
SIOUXSIE

PIC: FIN COSTELLO

